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ABSTRACT

This unit of the Flexible Learning System (FLS), designed for teachers of children aged 4-8, introduces the concept of psychological integration and its application to language curriculum in early childhood education. Techniques for helping children use and extend their personal experiences in language arts activities are described, and the use of children's experiences in classroom learning to create integrated language experiences is also discussed. Four semisequential sections are included, covering the integration of language with listening, fantasy, memory of familiar experiences, and spontaneous classroom activity. Language is viewed as a personal-social form of expression including art, movement-dance, written/oral language, reading and prereading skills. Each section presents a guided sequence of activities for the learner: exploring criteria for integrating activities; participating in an integrating experience illustrating the criteria; sharing; reviewing and evaluation; planning activities for children; implementation of plans; and evaluation of outcomes. Planning is approached in guided steps moving the learner from modification of prescribed plans to extension of plans with additional follow up activities for children, and ending in the creation of original activities. Examples of teacher generated plans for children of varying ages are provided throughout the text and in a 50-page learner's resource booklet (included). Perforated carbon copy forms are included for learner and instructor evaluations of activities. Beginning and advanced levels of performance are suggested for all activities. Other related FLS units: "Developing Children's Sense Perception"; "Helping Children Develop a Healthy Self-Concept"; "Working with Children's Concepts." (Author/SB)

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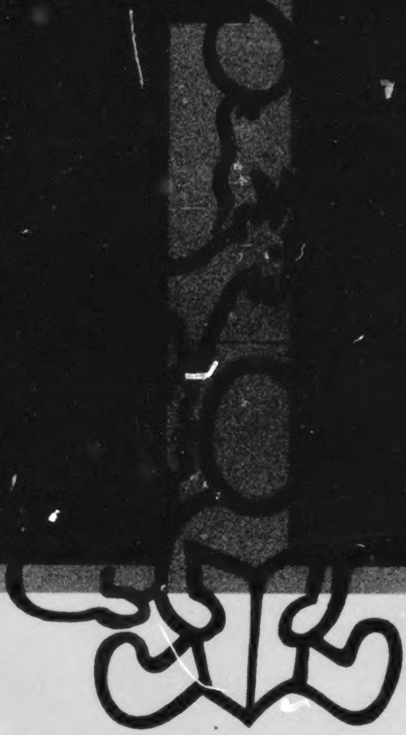

teaching children to integrate language experiences

2

THE FLEXIBLE LEARNING SYSTEM—COMPETENCY-BASED LEARNING UNITS FOR ADULTS IN EARLY CHILDHOOD EDUCATION

Teaching Children to Integrate Language Experiences

Preschool - Third Grade

by Margot S. Biestman

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The Laboratory's Early Childhood Education staff believes firmly in the principles of responsive education, both for children and adults. These principles of the Responsive Education Program (REP) are outlined in the booklet describing "The Responsive Competency-Based Learning System."

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SPECIAL EXPRESSIONS OF APPRECIATION

The Responsive Follow Through Program. This program advocates and implements the content and process in this unit as part of its program. This program was originally designed by *Glen Nimnicht*, Ed.D., with *Denis P. Thoms*, Ph.D., as its current director.

Eugene B. Sagan, Ph.D., and *Juanita B. Sagan*, director of the Institute for Creative and Artistic Development, Oakland, California. The Sagans developed the Creative Behavior teaching process and concepts of "integration," use of "focus," "choices within limitations." These concepts and process are adapted for use in "Listening Walk," "Balloon Fantasy," "Book of Children and Their Families," and in other assignments in the unit.

Fred E. Newton, Ph.D., program associate in Development and Evaluation, Improving Teaching Competencies Program, Project TRIM (Teaching Responsively for Individualized Meaning), Northwest Regional Educational Laboratory, Portland, Oregon.

Dr. Newton has reviewed this unit, made valuable contributions, and supported the teaching process. He has adapted the concept of "integration" from the Sagans which is copyrighted at the Northwest Laboratory.

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ABOUT THE AUTHOR

Margot Biestman is a trainer-developer at the Far West Laboratory for Educational Research and Development. She has been a major contributor in Language Development for the Responsive Follow-Through Program. She has developed materials in language arts, with a focus on the process of teaching, and has written an instrument for assessing the "responsive" teaching of language arts. She has provided training for personnel in 14 school districts in the U.S. through on-site visits and national workshops (for program directors, program advisors, principals, teachers, and teaching assistants).

At present she is consulting on a reading project in the San Francisco Bay Area and has completed teaching a language arts course at Merritt College, Oakland.

She holds a B.A. degree in French with a minor in Fine Arts from Stanford University and has an elementary teaching credential as well as a community college credential. She has done graduate work in Bay Area universities and colleges and received six years of training at the Institute for Creative and Artistic Development, Oakland.

Mrs. Biestman is married and the mother of three children. She has been a professional metalsmith and continues her work as an artist. Her special background experiences include: teaching in elementary school, directing a kindergarten program, teaching dance in preschool, teaching children and adults together in the same class, team-teaching, and working as a team member in developing an innovative reading program with Juanita Sagan, M.A., and Don Brown, Ph.D. She has particular experience and interest in combining language, art, dance, and writing in her teaching.

PREFACE teaching language skills in an integrated way

This unit is for teachers and teaching assistants from preschool through third grade who are interested in teaching language skills by using a child's own personal experience in the classroom in listening, fantasy, movement, or art, integrated with pre-reading, reading, oral or written language.*

The person who takes this unit will be expected to develop competence and skill in:

a. understanding part of the concept of teaching language skills in an integrated way
b. identifying some specific criteria for an integrated language experience
c. teaching examples from the unit**
d. modifying examples taken from the unit for the age level he/she teaches
e. planning and teaching lessons using criteria for an integrated language experience.**

The Term "Language Skills": Its Meaning in this Unit***

For the purpose of this unit, the term "language skills" refers to any skill in the following communication media, verbal or nonverbal:

pre-reading and reading

oral language (speaking)

written language (creative writing)

art

movement or dance

music

drama

Language Skills: Bilingual

In this unit the author does not deal with translating foreign languages or working with bilingual children, although teachers of bilingual children have found this unit useful for them. What the children say or write in Spanish, the teacher says and writes in both Spanish and English, when taking dictation from the child. There are many opportunities for Spanish-speaking children to participate in activities that involve movement, art, drama, and listening experiences in this unit. They may be able to pick up English from other children in the group and from the teacher.

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*Some learners may have these skills already. In that case, you may select another unit or may choose to work through this one with the focus of finding out, expanding, or becoming more clear about what you know already and celebrate the fact that you already teach some language skills in an integrated way.

**For advanced learners only.

***For definition of "Teaching Children to Integrate Language Experiences" see page 4.

Language Skills: Dialects

In this unit the author does not deal with the issue of dialects in language. She recommends, however, that when the teacher is listening to children who speak in "non-Standard" English he/she should accept that language as the child speaks it, not tell him in any way that his language is "wrong," and (when taking dictation) write it as the child speaks it. It is recommended that the teacher use Standard English spelling (e.g., "She pretty." "I ain't going to do that." "She gots her mama's hat.").

A description of the unit

The first part deals with listening skills related to experiences children have in the classroom--sounds they make and hear themselves. Listening experiences are followed by art and oral language development.

The second part deals with "A Balloon Fantasy"--a model experience moving from fantasy to movement to art to writing, reading, and/or oral language.

The third part is "Book of Children and Their Families"--moving from memory of a familiar experience to art and/or oral language development, reading, writing.

The fourth part deals with the process of integration from spontaneous activities and free-choice time, as well as helping learners plan and use their own examples of integrated language experiences.

An instructor will offer workshops for each section. The number of workshops will depend on the plan chosen by the instructor for teaching the course. In the workshops you will have opportunities to participate in experiences similar to ones children will have in classroom. You will also have an opportunity to share your work and responses with other learners, if you want to, as well as to evaluate what you have planned and practiced in the classroom.

After workshops in each section, you will have an opportunity to read actual classroom examples of teaching language skills in an integrated way.

There are assignments in the unit, for practice, planning, teaching, and evaluating in the classroom. Advanced learners will try out examples from the unit and will also be given opportunities to made modifications of their own, so long as these modifications meet specific criteria.

Assignments and Evaluation

Your work will be evaluated by yourself and your instructor according to criteria in the unit in the following areas:

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children's work (if taught in a classroom)*

observation in the classroom by instructor*

score on a written pre- and posttest (whether this test is used will be determined by your instructor)

responses to assignments in the unit (these responses are for you and will not be evaluated by the instrutor).

You may receive credit for the course in lieu of working through it by doing the following:

1. Take the pretest and obtain a score of 18 or better (if this test is used).
2. Write two plans for a lesson in pre-reading or reading that demonstrates the use of three criteria for an integrated language experience.
3. Arrange for an observation by the instructor or present a videotape of yourself teaching a lesson, using three criteria for an integrated language experience.

For advanced learners only.

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INTRODUCTION ASSIGNMENT 1 Expectations

Before reading further, write three things you expect to get for yourself by working with this unit.

1.

2.

3.

This assignment is for yourself. The focus is not on correct grammar or spelling. Keep your responses to this assignment as you will need them for reference at the end of the unit.

Expectations of learners

The introductory part of the unit deals with expectations, taking a pretest, and your beginning to define "teaching children to integrate experiences." You will be expected to:

a. Take a pretest. (This test is optional, depending on whether your instructor or you, if you take the unit by yourself, find it useful. Your instructor will give the pretest to you at the beginning of this course. The test will help the instructor determine whether or not the test represents what was intended. The same test will be given again at the end of the course, and you may then check the author's rationale.) You may also see some differences in teaching children to integrate language between the beginning and end of the year.

b. Read the introduction.

c. Write a personal definition of teaching children to integrate language experiences.

d. Read the definition by the author.

e. Write your response to reading the definition.

Forming a "Responsive" Language Program*

A teacher or assistant who is "responsive" to children in language is one who makes use of children's experiences--what they come to school with, their life-style, the language they speak, the games they play. The focus is on children's individual similarities and differences rather than on "deprived" or "compensatory education," or on the "need to catch-up."

A teacher or teaching assistant of three- to five-year-old children needs to focus her attention on listening to the language that children are speaking, to help children hear what they are saying, and to appreciate their words and style of speaking. She may do this in various ways--by letting children listen to their own voices on tape or by listening for children's sounds that will lead to their learning sound-symbol relationships later. She may take dictation from children when they talk about their experiences, describe their art work, and tell stories. She may read back to the children what she has written in dictation. She may listen to children's natural language--their words and speech patterns. She may read back to the children some of what they have said, as preparation for learning to read.

A teacher in kindergarten through third grade needs to listen to the language children are speaking and then use it to teach reading and writing, rather than introducing "foreign" material before the children are aware of--and have learned to appreciate--their own words.

In order to make a bridge between what is familiar and what is unfamiliar, teachers and teaching assistants need to use skills that children have when they come to school. Language experiences may develop through use of children's various sense modes (touch, smell, taste, movement, observation, listening). A given area of language needs to be related to other areas of language so that listening, reading, speaking, writing, spelling, etc., are not taught as separate subject matter. Learning to recognize letters in the alphabet through childrens's natural movement and scribbles is an enjoyable way to learn. Moreover, teaching what is relevant and meaningful to children is certainly one keystone to helping them develop a healthy self-concept.

In forming a language program which is meaningful for children, the teacher or teaching assistant must focus on how she teaches a skill in a certain activity, rather than on just the skill or the product. She needs to give instructions in such a way that children may express themselves individually. Children need to learn to use each other as resources in a language activity for solving problems so that they do not depend only on the teacher and so that they may learn to give and take with one another. Most importantly, children need to learn how to make choices and

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**This unit is representative of the Responsive Education Program, as designed by Glen Nimnicht, Ed.D., and directed by Denis Thoms, Ed.D.*

to find alternatives. They need to learn to work within guidelines or limits they are given and to find out what the consequences may be for going beyond limits which are set by both the teacher or teaching assistant and a group of children.

If a teacher or teaching assistant gains more competence and skill in teaching language skills in an integrated way, children may become more motivated to learn to read. They may enjoy reading more, because the material for learning comes directly from them.

Overall objectives for a "Responsive" language program are:

1. Use of children's spontaneous language and activities as a motivation for reading readiness and reading and for achieving a more healthy self-concept.
2. Use of children's experiences with their basic senses (listening, observing, movement, touch, taste, smell) that they come to school with--to make the bridge between the familiar and the unfamiliar in language and reading.
3. Integration of reading readiness and reading with the other language arts --not taught as separate subject matter.
4. Use of children's evaluation as a part of the language program.
5. Modification of textbooks to include children's experiences.
6. Teaching children's literature in a responsive way.
7. Major focus on how a teacher teaches, and children learn, rather than solely on what is taught.

This learning unit will focus on objectives 2, 3, 4, 7.

ASSIGNMENT 2*

Personal Definition of Teaching Children to Integrate Language Experiences

Before reading further, write a definition of what "teaching children to integrate language experiences" is for you now. Not a dictionary definition, just what it means to you.

Definition of: "Teaching Children to Integrate Language Experiences"

The concept of an integrated experience is a complex one, more easily understood by experiencing the concept than by reading about it. Experience may come from participating in workshops, trying the concept in classrooms, and identifying the use of the concept in personal everyday experiences.

Webster's Seventh New Collegiate Dictionary defines: "to integrate--to form into a whole; to unite with something else." Another common definition is the combining of several things into one melting pot. Today an integrated experience is often thought of as one in which a theme is carried out in various centers in a classroom (math, reading, writing, art centers).

When we talk of an integrated language experience or teaching children to integrate language experiences, we are using a different definition. The definition used in this unit includes helping

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**You will not be evaluated on your response as it is to be a personal one for you.*

a child to "digest or assimilate" his/her personal experience in learning--much like taking in food and using it as a source of energy in one's bloodstream.* Part of this can be accomplished by giving children an opportunity to express themselves and their ideas in their own ways, and to evaluate what each likes and doesn't like about an experience. This helps the child make choices leading to decision making as he grows. Giving a child an opportunity to integrate (digest or assimilate) his experience may help him to more easily apply what he has learned to a new situation.

Integrating experiences is not new. Most people integrate some experiences naturally by writing or talking about them with another person. This interaction helps a person digest what he has learned; with the aid of comments from another person and his own telling, he may use in another situation what he has gained in this one.

So that a child may assimilate an idea more easily and with greater understanding, he is given an opportunity to explore and expand one idea in several media. For instance, children may experience and learn a sound through a listening experience, and further assimilate that sound and symbol through artwork and oral and written language describing their experiences. They also have an opportunity to use an idea in fantasy and movement, and integrate the idea with art, pre-reading, and writing. There is a follow-up to each child's experience. Several subject matter areas are related to one another (art, writing, speaking, reading), rather than being taught as separate subject matter.

There is a focus on building skills and experiences that are already familiar to the child. He is most familiar with his own listening, observing, fantasies, art, and movement.

The emphasis in integrated activities is on a child's own personal experience in the activity, rather than just on a theme, skill, or activity he is engaged in. What is more important is that the child have an opportunity to learn more about himself and others in a learning experience.

Concept of "integration" developed by Dr. Eugene B. Sagan and Juanita B. Sagan at the Institute for Creative and Artistic Development, Oakland, California.

ASSIGNMENT 3

Response to definition

How is this definition the same as the one you wrote for yourself?

How is this definition different?

Write one idea you liked that you read.

Write one idea you did not like.

The following statement was written by Fred E. Newton, Ph.D., program associate in Development and Evaluation, Improving Teaching Competencies Program, Project TRIM, at Northwest Regional Educational Laboratory, Portland, Oregon. Reprinted by permission of the author.

The statement is included as an aid in further helping to clarify the need for and use of the concept of "integration" in teaching, and to explain some of the work that has been developed thus far in education.

The concept of integration

My most recent experiences in formulating a theory of instruction (1970-1974) have driven me to a consideration of the idea on "integration of experience" as formulated by Eugene and Juanita Sagan at the Institute for Creative and Artistic Development, Oakland, California. Sagans define integration as "the incorporation of each experience into the newly expanded self." A useful analogy to define integration, one which the Sagans themselves have offered, is the human digestive system.

When food taken in goes undigested, it is not transformed into energy which the organism needs in order to function properly. When human experience is simply "had," when it goes undigested, unintegrated, or as the Sagans say, when it is simply "stored," energy, in the form of information, is not available for the proper functioning of the organism. When we speak of a person as having a great deal of energy, even as a manner of speech, we are not speaking only of vigor or vitality but we are also speaking of powerful intellectual effect. The person uses his vigor in effective "operational" ways.

It is further assumed that persons do integrate some of their experiences quite "naturally." And it is also assumed that persons do not integrate other experiences "naturally." These assumptions have been supported in the observations of Harry Stack Sullivan in the field of interpersonal psychiatry and by the Sagans, myself and Jean Butman, Margot Biestman and others in the field of classroom teaching. With the continuing support of these assumptions two questions have arisen First, how does one so structure the teaching situation so as to help persons integrate their experience and, second, is there evidence that persons having integrated experience function "better" than persons not having integrated experience?

My own work over the past four years has led me to tackle the first question first and my results are found in the teacher education course "Teaching Responsively for Individualized Meaning" (TRIM) now under development at the Northwest Regional Educational Laboratory. Data from the work in TRIM and from the Sagans does show that the teaching situation can be so structured that persons can integrate, i.e., can derive energy from their experience. The process of integration is volitional and the person can always choose not to integrate. I understand the second question is being pursued by Carol Wirocour at the Institute for Creative and Artistic Development through an experimental design. Clinical studies at the Institute do indeed verify that persons integrating experience function more "creatively" than those not integrating experience.

These attempts at further elaboration of the formulation are admittedly meager at this point. My own bias is that the formulation is so powerfully relevant to instruction that increased attention must be given to continual elaboration. In this sense I am continually on the lookout for instructional units which operationalize the formulation and continually observing the extent to which such operationalization provides answers to the two questions.

Part I

The sound I liked was the flicking of leaves to the ground, falling from trees.

Anne Blestman 12 years

I didn't like the sound of wind. I heard it from all different directions. It was scary.

Anne Blestman

listening integrated with other language arts

PART I LISTENING INTEGRATED WITH OTHER LANGUAGE ARTS

It is important for children to relate listening skills to sounds they produce themselves, so they may discover where their sounds come from in their language. If they are given this opportunity they may learn language naturally from "inside" themselves rather than memorizing some sound to match some symbol "outside." They may compare similarities and differences in sounds and how they are made. Becoming more aware of sounds they hear and make may help children to become more motivated to read with more understanding than in the past. Using artwork to describe a listening experience or dictation and writing about a listening experience can help a child to assimilate what he has learned.

Expectations of the learner

The first part of the unit deals with listening skills integrated with art, oral language, recognition of sounds, pre-reading. The focus is on the child's experience. There are four criteria in this section. You will be expected to:

a. become acquainted with four criteria

b. complete a self-assessment assignment

c. participate or observe in a workshop in an experience similar to that of children ("Listening Walk")

d. try out one assignment to help expand what you experienced in the workshop

e. read descriptions of experiences for children

f. choose three plans to modify and try (if children are available)*

g. plan, teach, and evaluate one follow-up lesson using four criteria*

h. present children's work (if children are available)*

i. be observed teaching one lesson (if observation is possible).*

Criteria

Children have the opportunity to:

1. integrate listening with reading, art, oral and written language

2. relate listening skills to their own personal experience on field trips or in the classroom

3. experiment with and distinguish between sounds they make (use of these sounds for reading)

4. observe teacher writing some symbols for sounds they make--or children write symbols themselves if they are able.

**For advanced learners only.*

INITIAL SELF-ASSESSMENT

In assessing a "responsive" educational program, we look for evidence of the following in a listening experience:

Assessment

+1.a. Children have opportunity to integrate listening with reading, art, oral or written language (e.g., children draw pictures of what they heard on a record or write words that they heard, share their words with one another, or talk about what they heard).

-b. Listening experiences are taught separately from other aspects of language. Child listens to a record, then goes to unrelated activity.

+2.a. Children have opportunity to relate listening to their own personal experience on field trips, in classroomm (opportunity to go on listening walks and reproduce sounds they heard, listening games in the classroom).

-b. Listening experiences are usually from workbook and/or phonics programs, records, not related to child's experience.

+3.a. Children have opportunity to experiment with and distinguish between sounds they make (teacher or teaching assistant uses sounds for pre-reading and reading).

-b. Teacher or teaching assistant does not make use of listening using sounds children produce for prereading and reading.

+4.a. Children have opportunity to observe teacher or teaching assistant write some symbols for sounds they make--or children write symbols if they are able.

-b. Teacher or teaching assistant does not write symbols for sounds she hears children making. She may use flashcards for children to memorize sounds with symbols most of the time, rather than for review after their experience.

Instructions for self-assessment

Checking Items

1. Place a circle around each item, "a" or "b." which is true for you in your teaching in each of the four criteria.

2. Score one point for each item "a" that you have circled. Score 0 points for each item "b" that you have circled.

3. If you have a score of 3 or 4, write one or two plans for listening activities which include the four criteria and ask your instructor to come to your classroom to observe

and assess how and/or how not you have met (or not met) the four criteria.

4. If you have a score of less than 3, go on with the training.

5. The purpose of this unit is to give you an opportunity to move from what is usually perceived as "standard" practice (b) to a more "responsive" practice (a).

There are three levels of achievement.

I Learner is able to plan for 3 examples presented in this section.

II Learner is able to plan 3 examples presented in this section and carry them out in her classroom.

III Learner is able to modify for herself and children one example for follow-up lessons, using criteria in this unit.

ASSIGNMENT 4 Listening Walk Workshop

This workshop is for a group of 3-8 teachers or teaching assistants. It should be accomplished before going on to next assignments. Introduction and instructions are to be read aloud by instructor or group leader.

Introduction to Listening Walk Workshop.

The purpose of this activity is to provide you with an opportunity to have an experience like ones you may try in the classroom with your children--using listening skills from a listening walk--integrated with art, writing, and sharing your experience with others.

An experience like this one promotes discovery for both the students and the teachers. Besides developing specific language skills, students have the opportunity of discovering something about themselves and how they learn. The teacher has an opportunity to learn more about her teaching from observing and listening to children's responses to lessons she presents.

It is advisable to move at a slow pace in order to assimilate more fully the experience and to examine each step of the teaching structure and process along the way, taking time to discover and appreciate what you may not have discovered before.

Having an experience similar to this one may give you some ideas of how your own children may respond. It is advisable to try out each lesson yourself, before you teach it to your children, so that you may find out how you respond, and what parts you need to adjust and change to fit your and your children's needs.

This workshop, or examples you read, may not fit a particular group of children, because of age, composition of the group, or your children's readiness and understanding. What is most important is not how an example from this unit doesn't fit, but how you can modify an example for yourself and your particular group so that it may fit.

A Listening Walk

Materials:

pocket mirror for every other person

basket of crayons (preferably the wide, thick ones)

newsprint (preferably 18" x 24", or at least 12" x 18");
younger children, needing to develop their large-muscle coordination, can be encouraged through use of large-size crayons and paper.

Instructions:

(The following instructions are to be given verbally, one step at a time, by the workshop leader to the participants. Participants are to carry out instructions as they are given, one step at a time. Pause between each direction.)

1. "Sit in a circle, where you feel most comfortable; either around table, or sitting on chairs, or sitting on the floor." (These directions are too long for young children, but you may shorten them.)
2. "I will whisper a direction around in a circle. The person on my right repeats in a whisper what he hears to the next person. The last person repeats out loud what he heard." (Whispered directions follow): "We are going..... outside.....to listen for sounds.....walk for about 10 minutes, not talking..... . After 10 minutes, sit with your eyes closed.....for 5 minutes .....or with your hands over your eyes.....listening. Come back to the classroom in 15 minutes."
3. "Begin your walk, following directions, as whispered to you."
4. When back in the classroom: "Close your eyes, and think about a sound you heard that you liked very much. Think about a sound you didn't like. Open your eyes very slowly and make the two sounds as nearly like those which you heard." (Use your breath, tongue, lips, teeth, or vocal cords to reproduce the sounds. If this makes you feel self-conscious or shy, have a fantasy of making those sounds.)
5. Choose a partner. Make sounds to your partner. Tell what the sounds were like for you, what they reminded you of. Ask your partner his sounds, what they reminded him of; then guess what or who made his sounds.
6. Each partnership take a pocket mirror. Each person take turns

looking in the mirror as you make a sound. Where is your tongue? Your lips? (If this exercise makes you feel self-conscious or shy, do it alone in a private place. It is important to provide the same choices for your children.)

7. Close your eyes again and think of the sound you made. What is the first color you think of? Take that color crayon and a piece of newsprint.

8. Draw a picture of your mouth making the two sounds you have worked on, or draw a picture of what or who made the sound you heard. (If you have trouble drawing, draw with your eyes closed. Using this technique often helps a person to draw if she had been previously told her drawings were "never good enough," "not like the perfect model.")

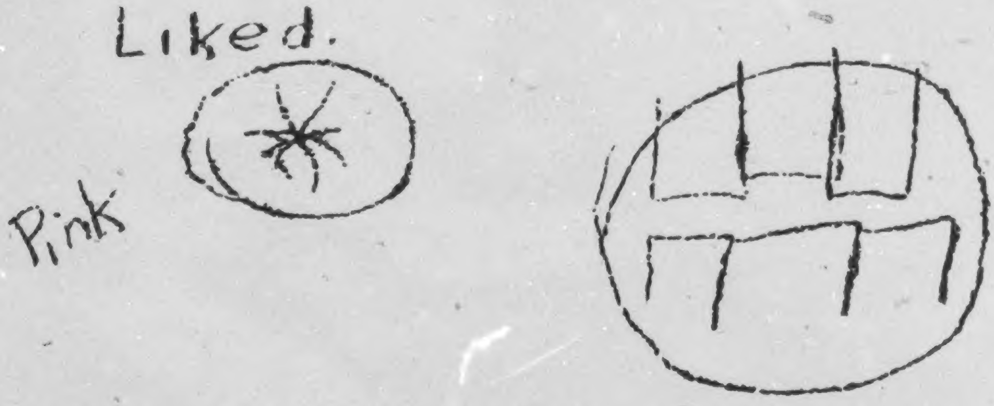
9. Write a description of your drawing or your experience of being on a listening walk.

10. Read your writing and show your picture to your partner.

11. In a total group, if you are willing, make one statement of what you liked about this experience, and one statement of what you did not like.

(One of the reasons for making statements of likes and dislikes is to help a person to make an evaluation of what is important to him in a lesson. It is included here so that teachers and teaching assistants will have an experience which is appropriate for children. If adults are not clear about what they like and dislike, they will not be able to sense or ask what children like and dislike. This is crucial in decision making and planning.)

Note: You need to be aware, however, that children often say they don't like something when they really like it very much. In these cases, they may be testing your response.



My mouth making two Sounds I liked

Summary

12. Discuss how this experience met the criteria.

Possible points to include during discussion:

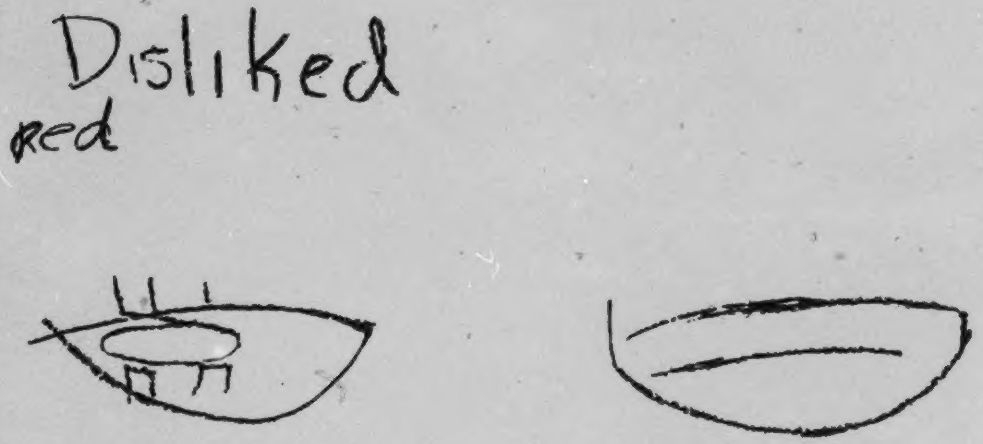
a. Experience in listening walk is used later to help children become aware of sounds they heard.

b. Participants reproduced sounds they heard on the listening walk, so their own experience was used.

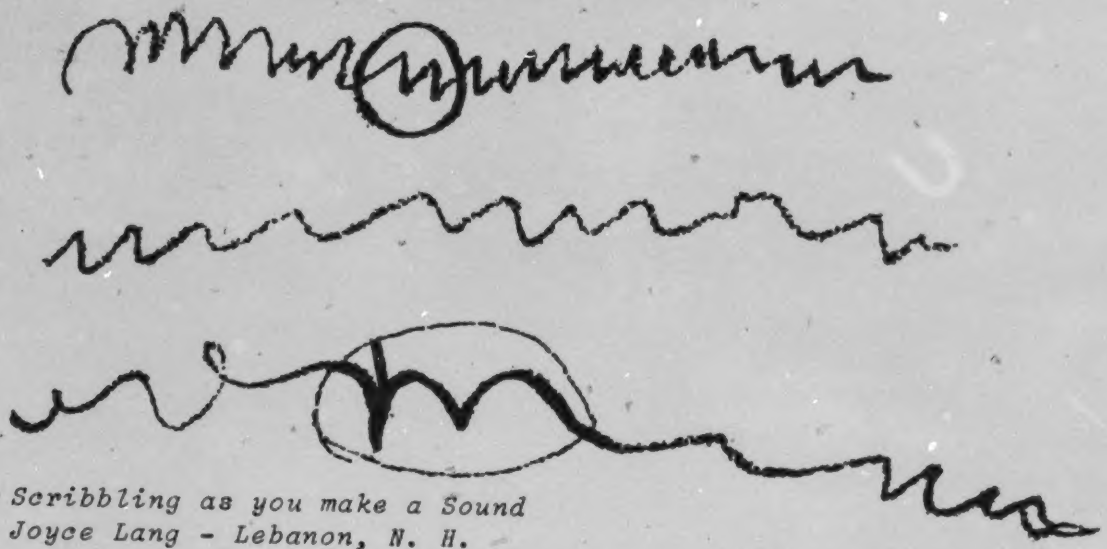
c. Participants had an opportunity to distinguish among sounds they made to see how sounds are formed, by observing their mouths, teeth, lips in a mirror.

d. Opportunity for integration of listening experience with art. Pictures of mouths are direct experience from observation in the mirror.

e. Integration of listening and art with writing about the experience. (Younger children could talk or dictate instead of write.)



My mouth making two Sounds I disliked



Scribbling as you make a Sound
Joyce Lang - Lebanon, N. H.

ASSIGNMENT 5

Sounds and Mirror Observation

This assignment is for each individual teacher or teaching assistant. Write your responses to 4, 5, and 6.

Materials:

mirror

crayons

newsprint (preferably 18" x 24")

Instructions:

1. Experiment with placing your mouth and tongue in different positions and making sounds.

2. Look in a mirror. What sounds can you make with your lips closed? With your mouth wide open? Half shut? What sounds when you place your tongue in front of your teeth? In back? Far back in your mouth?

3. Which sounds that you make are represented by symbols in the English language? (E.g., "mmm" a sound you sometimes make when you taste something good, is represented by the letter "m"; "eeeee," the sound made when you smile very widely, is represented by the letter "e", or sometimes by "ea" or "ee.")

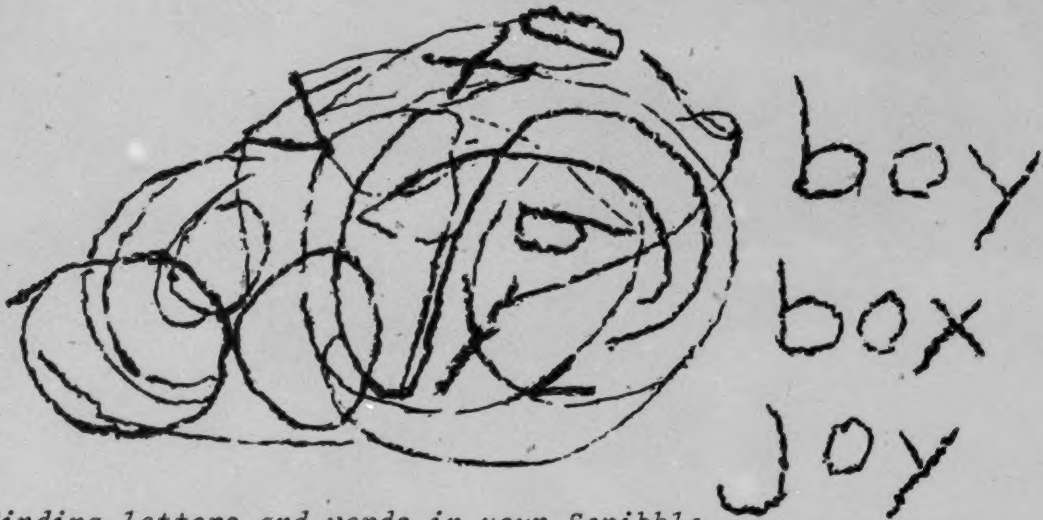
4. Choose one sound. Scribble as you make that sound. If

this sound is represented by a symbol (s), see if you can find that letter or part of that letter in your scribble. If you see part of that letter or all of it, choose another color crayon and trace parts which are the symbol. Print the symbol.

5. How is the symbol or part of the symbol in your scribble similar to the symbol you printed?

How is it different?

What would you change so it looks like the one you have printed?



Finding letters and words in your Scribble

6. Write some symbols or letters for sounds you made in 2 before.

a. Sound with lips closed.

d. Tongue in front of teeth.

b. Sound with mouth wide open.

e. Tongue behind teeth.

c. Sound with mouth half shut.

f. Tongue far back in mouth.

Note: Teaching in this way uses the sounds children produce; they find symbols to go with what they do, rather than being presented with a symbol first and memorizing a sound to go with it. The first way the child learns from experience; the second from rote memory.

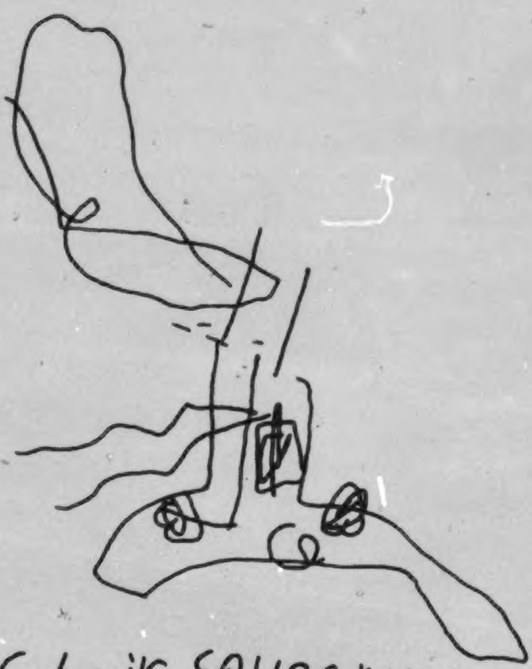
ASSIGNMENT 6

Reading Examples of Listening Experiences for Children

(This assignment is for each individual teacher or teaching assistant.)

Read some examples of listening activities you may try or modify for your children in the classroom. Examples begin on page 21, and continue through page 24.

1. "A Telephone Whispering Game"--repetition of sounds, words, or directions--differences among sounds.
2. Variation of a Whispering Game--seeing differences in production of sound by looking in a mirror --experimentation with scary sounds, quiet sounds.
3. Variation 2 of a Whispering Game --sound associated with symbol and formation of a word--"me"--from listening, reading, and writing.
4. Extension of a Whispering Game --association of word "me" with self-drawing--integration from listening to reading to artwork --talk or writing about drawing --integration from artwork to writing.
5. Variation 3 of Whispering Game --taking sounds children make in classroom ("grr," "mmm," "oooo," "ahh") and making words from sounds children have produced.
6. Variation of Listening Walk--sounds--identification of sounds --scribble--identification of letter symbol with sound--integration from listening to art to writing.
7. Listening to Records--listening integrated with artwork--listening accompanied by reading.



Chair squeaking
i Liked that it
was a New sound
in the middle of
a lot of tics.

Touran
De Anda

Examples of Listening Experiences

Note: It is important for teachers of children 3-5 years old and 6-8 years old to read all of the following examples, even though some parts are for children of an age you may not be teaching at the present time. Teachers of older children may see how an extension of a listening activity can be a natural outcome of what happens in lower grades. Teachers of younger children may see how a preschool activity may be extended as children acquire more language skills.

I DIDNT Like The TYPEWriTEr TICKING because IT WAS TOO CONSTANT

Touran De Anda

1. Telephone Whispering Game

(3-7 year olds)

Criteria:

1. Children have opportunity to relate listening to own experience on field trips, in classroom (listening games in classroom).
2. Children have opportunity to experiment with and distinguish between sounds and words they produce.

I like to develop listening skills by whispering a sound, a word, or a few words of direction around in a circle of 3-8 children --the old-fashioned telephone game. I whisper to the child on my right and he passes on what I say to the next child; the last child in the circle repeats what he heard. I write what I said and/or what the last child said.

(3-5 year olds)
(4-6 year olds)

I begin simply, one day, with just a single sound and whisper that. Sometimes I send a message and the message gets mixed up at the end. The children laugh when I tell them what I began with. At times like these I choose one of the words or sounds that has been changed and ask the children to say the word or sound the way I said it, then the way it was changed. I ask each child to choose a partner and to watch one another as he makes the word or sound. They see if they can tell the difference between the two sounds or words their partners make.

Sometimes I pass around two different sounds and ask children to make the sounds and tell the differences they hear, and see the mouths, teeth, and tongue placement of others.

(4-7 year olds)

2. Variation of 1

Criterion:

1. Children have opportunity to experiment with and distinguish among sounds they produce.

Sometimes in a circle I give every other child a pocket mirror so each can see the differences in placement of his tongue and lips in various positions as he produces sounds. I ask one to start out making a sound he likes; then each child has an opportunity to look in the mirror as he makes the same sound. Then I ask another child to make a sound that is scary, or one that is quiet, or one of an animal, etc.--and ask the children to see and talk about the differences of tongue and lip placement when they make different sounds.

(4-7 year olds)

3. Variation and Extension of 1 and 2

Criteria:

1. Children have opportunity to observe teacher or teaching assistant (or children) writing symbols for sounds they make.

2. Listening experiences integrated with pre-reading, reading, writing.

Sometimes I start out a "telephone game" by making a sound and we pass the sound around from ear to ear (e.g., "mmmmmmmm"). The last child makes the sound a bit louder than what has been passed around. I pass around another sound (e.g., "eeeeeeeee") and after the last child makes the sound, I ask them to put the two sounds together and what do they have? "ME"--I write the symbols for the sounds and give each child a card with the word "me" on it. For 4-5 year olds I ask them to trace the letter.

(4-8 year olds)

4. Extension of 3

Criterion:

1. Listening experiences are integrated with some other aspects of language in the classroom--art, writing.

I have said to the children, "Think about yourself.....how you look today.....draw or paint a picture or make a torn paper collage of yourself, how you look today."

(4-5 year olds)

For 4-5 year olds, I ask them to write the word "me" under their pictures and I take dictation from the children as they tell about how they look in their pictures.

(6-8 year olds)

5. Variation of 1 and 2

Criteria:

1. Children have opportunity to relate listening to their own experiences in classroom.
2. Children have opportunity to experiment with and distinguish among sounds they produce.
3. Children have opportunity to observe teacher or assistant writing symbols for sounds they make.
4. Listening experiences are integrated with some other aspect of language in the classroom--art.

Sometimes I listen for sounds children are making as they play "rrrrrr" with a car--"grrrrr" when they are imitating animals fighting--"ooooo" when they are pleased or surprised--"ahhhhhh" when they are playing doctor or nurse--"mmmmmm" when they are tasting something good. When we are together in a small group, I tell them of the sounds I heard them make. I ask them to repeat their sounds and then, as a choral director, I point to a child whose sound is "mmmmm" and then to the one whose sound is "ooooo" until the sounds come together faster and combine to form a "moo," etc. I write symbols for the sounds.

I may ask the children to make words from sounds they have made--to write stories using three words they have made.

(4-8 year olds)

6. Listening Walk

Criteria:

1. Children have opportunity to relate listening to their own experiences on field trips.
2. Children have opportunity to experiment with sounds they produce.
3. Children have opportunity to observe teacher, teaching assistant, or child himself writing symbols for sounds they make.
4. Listening experience is integrated with some other aspects of language in the classroom--speaking, art, writing.

I whisper in a circle; 1-4 words at a time, "We are going--outside--to listen for sounds--around the school." After walking a while, just listening, I have said, "Sit with your eyes closed or with your hands over your eyes, listening."

(3-5 year olds)

When we get back to the class room--"Close your eyes again, and think about a favorite sound you heard, or a sound you didn't like. Open your eyes and make the sound. Tell what the sound was like, what it reminded you of, or who or what made the sound. Close your eyes again and think of the sound. What is the first color you think of? Take that color crayon you thought of and scribble as you make the sound. Show your picture to a partner. Make the sound you heard. Teach your sound to your partner."

(5-8 year olds)

I have asked 5-8 year olds, after a listening walk, to make the sounds they heard and to draw their mouths making the sound*--or draw whatever it was that made the sound they heard--and dictate or write a description of their picture, or what they liked and didn't like about their experience listening.

(5-8 year olds)

7. Listening to Records

Criterion:

1. Listening experiences are integrated with art and reading.

In Georgeanne Throckmorton's class in a Reno Follow Through (kindergarten through first grade) three children were listening to a record with earphones. After the record was finished, one child drew a picture of her favorite part of the record and wrote what she liked. The two other children were following along in a book what they were hearing on the record.

ASSIGNMENT 7

Plans for Teaching Examples in Your Classroom

After your workshop and after trying some listening experiences yourself, as well as reading some planned activities, you can move to:

1. Write three ideas you are willing to try in your classroom. (Refer to list on pages 20 to 24.) If you do not have a classroom, write these ideas for children in a classroom you would like to have.

a.

b.

c.

2. On the following pages, write down (or tape-record) three plans, with steps you will use in each plan. (If you don't have a classroom, write plans you would like to use.)

Note: You may make combinations of lessons, with variations if you would like, or you may use the same lessons presented here.

**The focus here needs to be on the experience of making the sound and drawing the mouth rather than on making a "right" or "perfect" drawing.*

Examples in this handbook may not fit your needs or your children's needs. You may shorten or lengthen lessons. Variation and style are up to you. If you need more help in writing or modifying lessons for your own class, read the resource booklet for this unit. Modifications may be made so long as four criteria are included. All four criteria need not be present in all lessons. Two must be present in each lesson.

These criteria may be met in any experience in which children have an opportunity to:

a. integrate listening with reading, art, oral or written language

b. relate listening to their own personal experience on field trips, in the classroom

c. experiment with and distinguish between sounds they make (use of sounds for reading)

d. observe teacher writing some symbols for sounds they make--or children write symbols themselves if they are able.

3. On the next page you will find some examples which do meet criteria and some which do not. These may help you with your plans.

4. Practice using your plans for at least two weeks--longer if you would like.

5. After each plan you try out, complete an evaluation for yourself (use a tape recorder if you like). These evaluations are meant for you, to aid in planning your next step. You may use some of these evaluation assignments with your children, after they've used one of these lessons.

6. When you are ready, ask your instructor to come and observe you teaching one of your plans (see observation form, page 53). Your instructor will also evaluate your written plans (or those you have spoken on an audiotape, if you do not want to write), as well as your actual teaching the day she observes you. She will go over with you ways in which you have or have not met criteria for good listening experiences.

Ask your instructor to review your assignments. These are also to include samples of children's work.

Examples of Criteria

The following are examples of language experiences that do and do not meet criteria for listening integrated with other language arts.

Children have an opportunity to:

1. Integrate listening with other language arts (reading, art, oral or written language).

Situation:
Children listen to a record, accompanied by a book. There is a click on the record, indicating when children should turn the

page. During listening some children make sounds of "ooh," "boo," "it's scary."

Example meeting criteria:
- a. Teacher writes words she heard children making (boo, ooh).
- b. Or, children make sounds and scribble--identify "oo" in their scribble.
- c. Or, teacher asks children what they liked or didn't like on the record.

Example not meeting criteria: Children listen as long as they like, then go on to another activity which they choose.

2. Relate listening skills to own personal experience.

Example meeting criteria: Children are able to go on a listening walk together.
- a. Teacher asks children one sound they expect to hear.
- b. After the walk, teacher asks children one sound they did hear and if they liked or didn't like that sound.

Example not meeting criteria:
- a. Children color pages in a coloring book of animals--matching words like "oink" and "moo" to pictures of pig and cow.
- b. Children repeat sounds said by the teacher.

3. Experiment with and distinguish between sounds they produce.

Example meeting criteria:
- a. Children reproduce two sounds they have heard in the classroom.
- b. They look in mirrors and see their mouths, tongue, teeth making different sounds.
- c. They talk about difference in placement of tongue, teeth, lips.

Example not meeting criteria:
- a. Teacher tells children two sounds.
- b. Teacher tells difference between sounds and tells children to repeat them.

4. Observe symbols written for some sounds they produce.

Example meeting criteria:
- a. After children are given sugar to taste, they are asked to make sound of tasting something good (e.g., "mmmm").
- b. The children scribble as they make the sound.
- c. Teacher shows them letter "m" and children look for part of letter or letter in their scribble.
- d. Teacher takes dictation of what children are saying as they speak with one another.

Example not meeting criteria:
- a. Teacher writes symbols she wants to teach. Makes sound to go with symbol.
- b. Asks children to repeat sound to go with symbol and write that symbol.

Listening Experience, Plan 1*

Include in your plan:

1. What directions you will give to children.

Write out a plan for a listening experience you will try with children. Write the steps you will use. (This may be an example which has been presented in this unit or one supplied by your instructor; it may also be an adaptation you have made, so long as you have used four criteria.)

a. what you will say,
b. what you will do,
c. what children will do,
d. what materials you/they will use,
e. what criteria you are using.

Try to give children a choice of participating in the activity or observing. Those who observed may be willing to tell what they saw. It is important not to force children to do the activity.

**You may refer to the resource booklet for additional ideas for plans, if you would like.*

After your Plan 1 is complete, evaluate:

1. What was useful to you and children?

2. What was not useful? Why?

3. What would you change, if you tried the example again?

Evaluation of Assignment 7, Plan 1

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part I.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan	Criteria the learner thinks were not used in the plan

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan	Criteria the instructor thinks were not used in the plan

In case of disagreement, ask the instructor to clarify and make suggestions for how to meet criteria.

Instructor check here if learner used at least two criteria from Part I in this plan. Criteria I and 2 must be included.

YES ☐ NO ☐

Plan 2

Write down the next plan you will try with children. Write the steps you will use.

(See Plan 1)

After using your second plan, evaluate:

1. What was most important to you and children? Why?

2. What was least important? Why?

Evaluation of Assignment 7, Plan 2

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part I.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan	Criteria the learner thinks were not used in the plan

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan	Criteria the instructor thinks were not used in the plan

In case of disagreement, ask the instructor to clarify and make suggestions for how to meet criteria.

Instructor check here if learner used at least two criteria from Part I in this plan. Criteria I and 2 must be included.

YES ☐ NO ☐

Plan 3

Write down another plan you will try with children. Write the steps you will use.

After using your third plan, evaluate:

1. What was similar to Lessons 1 and 2?

2. What was different?

3. What are you able to do now in your teaching that you couldn't do before you began?

Evaluation of Assignment 7, Plan 3

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part I.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan	Criteria the learner thinks were not used in the plan

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan	Criteria the instructor thinks were not used in the plan

In case of disagreement, ask the instructor to clarify and make suggestions for how to meet criteria.

Instructor check here if learner used at least two criteria from Part I in this plan. Criteria I and 2 must be included.
YES ☐ NO ☐

ASSIGNMENT 8 Follow-up and continuation of Listening Activities

Read the following examples of follow-up activities, if you would like to increase your competence.

The following examples offer an opportunity to see how activities may be extended on a continuing basis throughout the year, rather than simply being a "try-it-once-game." Examples presented earlier are suggested only as beginning points. Each activity needs to lead to the next, in order to have continuity and in order to help a child to integrate his experience as he goes along. In forming a new activity, a child needs to go back over a familiar experience, identify the sounds and/or symbols he knows already, and apply them in learning something new.

You may adapt your own extensions of lessons throughout the year. For some, once a week is appropriate; for others, more often; still others, once every two weeks. Choose between a minimum of once every two weeks and maximum of every day. How often you try these lessons will be based on your past experience and your comfort in using this type of experience. If the lessons seem new to you, you may want to go slower and experiment less frequently than those who are more used to these experiences. It is far more appropriate to go slowly than to be like a child at a birthday party who stuffs in too much cake at once and then aches or gets sick and perhaps doesn't try again.

Examples of follow-up activities:

(3-5 year olds)

Sometimes after the children have experimented with making sounds and with looking at themselves in a pocket mirror, I ask the children to think of three sounds they made that they liked (some with mouths open, some almost closed) and to draw the opening or closing of their mouths making those sounds. After drawing they may show a partner their pictures of their mouths in open and closed positions and ask their partners to open their mouths to the same position as the pictures and to make the sound.

Sometimes I tape-record children as they are playing spontaneously--sometimes during chants and songs they sing to one another as they play. I play the tape back to the children, who are almost always delighted to listen to their own voices.

(5-8 year olds)

I have asked the children to think about the first sound they made when they said "me," or when they thought of something good to eat and what sound they make when they put their mouths in a smile ("ee"). I have then asked half the children in a group to form a "marching band." The leadder carries a card on which I have printed "m." The other half of the group forms another band. The leader of this band carries a card on which I have printed "e." The children in both bands follow their leader. One band goes to one part of the room, the other band to another part of the room. I ask then to march and while they march, they make the sound of their letter. I ask them to meet together. When they do, one band sings "mmmm" and the other sings "eeee." I give directions like a charade director to one band and to the other, until the sounds come together to make the word "me." Many words may be taught in a similar way--word families, for instance (e.g., hug). One band starts out with "h" (if a child has produced that sound previously and the teacher or teaching assistant has introduced it to the group), and comes to meet the "ug" family--producing "hug." Then change the "h" to "b" and meet again--"bug," etc.

Children in second or third grade may choose three words from a word family and write a story using those three words.

ASSIGNMENT 9

Follow-Up Plan

1. Write or tape-record a plan for a follow-up or extension of a listening activity for your children, using your own ideas adapted from the previous examples. Use the same four criteria.

2. Try your plan.

3. After trying out a plan, write or tape-record your evaluation.

4. Ask your instructor to review your plan for follow-up and your evaluation, the same as in Assignment 8. After the course is over, allow at least two to three months' time in order to give yourself an opportunity to develop your own ideas (using the four criteria).

Follow-up Plan

Evaluation

What was useful and why?

What was not useful and why?

What would you change for next time?

What would be your next plan for follow-up?

Evaluation of Assignment 9, Plan 1

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part I.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan	Criteria the learner thinks were not used in the plan

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan	Criteria the instructor thinks were not used in the plan

In case of disagreement, ask the instructor to clarify and make suggestions for how to meet criteria.

Instructor check here if learner used at least two criteria from Part I in this plan. Criteria I and 2 must be included.

YES ☐ NO ☐

ASSIGNMENT 10 — Observation *

1. When you are ready (give yourself one to two weeks), ask your instructor to come and observe you teaching your example or follow-up of listening integrated with other language arts.

2. After teaching your example or follow-up, write or speak into a tape recorder a description of what you did and what children said or did. Keep a copy of children's words and work.

3. For your own evaluation write:

   a. How you felt about being observed.

   b. One thing you liked about your lesson.

   c. One thing you did not like about your lesson.

   d. One thing you would extend or change, if any.

*For advanced learners only.

Learner's Record

When you are ready, ask your instructor to review your assignments in Part I. These are to include work done by children (if you have taught in the classroom). Your instructor will fill out this form.

Level I
(For learners who have written plans, but who do not have a classroom or have not tried their plans in a classroom.)

	YES	NO
a. Learner has completed and passed two plans out of three, according to criteria.	____	____
b. Learner has completed one follow-up plan.	____	____
c. Learner has attended two-thirds of all workshops given in Part I (number depends on instructor --may be just one workshop).	____	____
d. Learner has participated or observed (taking notes) in two-thirds of workshops attended.	____	____
e. Learner has completed two-thirds of self-assessment assignments.	____	____

Level II
(For learners who try plans in the classroom adapted directly from the unit. These learners are to be scored in Level I as well as Level II.)

a. Learner has tried out two plans out of three.	____	____
b. Learner has tried out one follow-up plan.	____	____
c. Children's work has been presented, showing use of at least two criteria in each plan.	____	____

Level III
(For learners who try out plans in the classroom, using their own examples with criteria from the unit. These learners are to be scored in Level I as well as Level III.)

a. Learner has tried out two plans out of three, using own examples.	____	____
b. Learner has tried out one follow-up plan, using own example.	____	____
c. Children's work has been presented, showing use of at least two criteria in each plan.		

Learner has passed Part I, according to criteria at level (I, II, III) YES ____ NO ____

If you have not passed according to criteria, go back and work through Part I again. Ask for help from another learner, refer to the resource booklet, or try another unit. If you are willing, write your response to this direction. What do you like or not like?

ASSIGNMENT 11 Integration of Part I

You have now completed the first part of this unit.

Write about a moment you felt particularly good about, during this part of the unit.

This assignment is not to be evaluated by the instructor. It is designed for you to aid in "integrating," if you are willing.

Write about a moment you did not feel good about during this part of the unit.

Go back to your self-assessment of Part I and see how your self-assessment is the same as or different from when you started Part I.

Look back at the definition you wrote on page 4.

Do you want to keep your definition or do you want to make any changes? If you want to make any changes, do so now on page 4.

Part II

fantasy, movement, art,; integrated with pre-reading, reading, writing, oral language

PART II FANTASY, MOVEMENT, ART WITH PRE-READING, WRITING AND ORAL LANGUAGE

"Every experience has the potential of producing or leading to learning. Whether learning takes place or not depends on what each person does with what he or she selects from an experience. It is the activities that follow the experience that provide the means of reorganizing the elements of the experience into something that is learned."*

An experience that offers opportunity for integration is one in which a child is given an opportunity to have an experience in one medium (e.g., reading from any text or from a familiar phrase, practicing skills in a workbook, or reading during free-reading time). To help a child expand and use this experience, let the child express what was important to him or her in another medium (fantasy, movement, or art, or expansion in a phonics lesson). Later, to further the process of integration (digestion or assimilation) in still another medium, the child may tell or write a description of this artwork or his or her experience in doing it. This leads to storytelling, reading, writing.

If children have an opportunity to extend their reading lesson into other areas of the classroom, it may become more meaningful to them. Another possibility is that new content may be better assimilated by letting children experience it in more than one medium. Varied repetition thus offers a new experience each time. Reading taught by itself may rob children of enriched experiences in the medium most familiar and most closely related to them. If children relate reading to familiar media, they may become more highly motivated to read.

Other possibilities for experiences that offer opportunities for integration are those that begin with fantasy, movement, and art and are integrated later with skills in pre-reading, reading, writing, and oral language. In this section of the unit, examples will be provided using this type of progression.

Another way to integrate or assimilate material is by telling or writing likes and dislikes and the reasons for them, as a way of beginning to evaluate what is important. As children work in various media using the integrative process, they may be developing new skills in movement, art, language, reading, or writing, with the work in each medium being related to another medium. At the same time, they may have the opportunity to develop a more healthy self-concept.

Expectations of the learner

The second part of the unit deals with fantasy and movement integrated with art, pre-reading,

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**Natividad DeAnda at National Follow Through Workshop, Sumter, S.C., 1971--adapted from concept of "integration" developed at Institute for Creative and Artistic Development, Oakland, California.*

reading, oral or written language. You will be expected to:

a. Become acquainted with three criteria.

b. Make a self-assessment for Part II.

c. Participate in one experience similar to children's experience ("Balloon Fantasy").

d. Plan a preparation for "Balloon Fantasy" for the classroom.

e. Read descriptions of experiences for children.

f. Modify a plan and try "Balloon Fantasy" with children (if children are available).*

g. Plan, teach, and evaluate follow-up to "Balloon Fantasy" using three criteria.*

h. Present children's work (if children are available).*

Criteria

Children have opportunity to:

1. Integrate fantasy and movement with art, reading, oral or written language.
2. Have simple focus to express themselves individually.
3. Evaluate an experience for themselves (what did they like or not like?)

Or: What is similar in their experience?

What is different?

Initial self-assessment

In assessing a "responsive" educational program, we look for evidence of the following in teaching language skills in an integrated way:

Children have opportunity to:

1.

+a. Integrate fantasy and movement with art, reading, oral or written language.

Example:

Children have a fantasy of what animal they would like to be, then they move like their favorite animal, then draw a picture of themselves moving like their animal, then tell or write about how they moved.

The following day, children make the sound their animal would make. They learn symbols for initial sounds they have made.

They meet with a friend, make their sound to a friend, and have a friend guess what animal made that sound.

-b. Language arts are taught separately. There is no work to help a child to

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**Planning is for all learners. Trial of plans in an actual classroom and presentation of children's work are for more advanced learners only (Levels II and III).*

assimilate skills or experiences. After a child finishes one activity he goes on to another unrelated one. There is no follow-up. There is no use of another medium.

Example:

Children move like their favorite animal and dance an animal circus together. When they are finished they go and look at books. OR: Children dance for exercise or draw and then go on to something else. Reading is not connected with other media.

2. Have a simple focus to express themselves individually.

Example:

Imagine you are a balloon. How would you move? Show how you would move. Draw your balloon as it moved. OR: Talk or write about yourself walking in the rain. What happened as you walked?

-b. Teacher or teaching assistant gives little or no focus.

Example:

Tell a story about balloons. Write abcut balloons. Draw whatever you want.

Teacher or teaching assistant gives many focuses or directions in a single lesson quickly.

Example:

Here is a book about balloons. Which ones do you like? What color are they? How many are there? How do they get filled with air? Draw the balloons and write about them.

Teacher or teaching assistant gives focus so that all work is the same or is separated from a child's own self-expression.

Example:

Everyone make a balloon (or snowman or snowflake) that looks like the one in the book or like the teacher's.

3.
+a. Evaluate an experience for themselves.

Example:

Ask what is similar in their experience and what is different. (How is your balloon the same as Peter's; how is it different?)

Ask what a child likes and doesn't like in an experience. (What did you like about moving like a balloon; what didn't you like?)

-b. Teacher or teaching assistant gives no opportunity for a child to say what he likes or doesn't like, or say what is similar in his experience (or picture or action, etc.), and what is different. At the end of an experience, children go on to another activity without evaluating.

Instructions for self-assessment

Checking Items

1. Score in the same way as you did for the assessment on listening (page 12).

2. If you have a score of three, and do not want further experience in the unit, write three plans for integration of fantasy movement with art, pre-reading, oral or written language, using a focus which includes the three criteria. One of these plans must be a follow-up. Ask your instructor to assess to what extent you have met the three criteria in your plans.

Age 12
Me and my big water balloon.

3. If you have a score of three and want to continue in the unit, or if you have a score of less than three, read the examples that follow, and go on with the training.

4. The purpose of this section is to give you an opportunity to move from what is usually considered standard practice (b) to a more responsive practice (a).

There are three levels of achievement:

Level I
(Learner is able to plan a preparation lesson for "Balloon Fantasy," plan a modification for "Balloon Fantasy" if he or she were going to try it, and plan a follow-up lesson.)

Level II
(Learner is able to plan and carry out a preparation lesson for "Balloon Fantasy," a modification of "Balloon Fantasy" for his or her classroom, and a follow-up lesson.)

Level III
(Learner is able to plan and carry out one of his or her own examples of fantasy and movement integrated with art, pre-reading, oral or written language, with one follow-up, using criteria in this section.)*

**Experiences, concepts, and ideas may be different, but the process remains the same. There is a familiar pattern. (Experience → art → writing → reading.) The order of the progression may be changed, but the elements remain the same. These experiences also follow the same progression as listening experiences--looking at the same process from a different point of view.*

ASSIGNMENT 12 Balloon Fantasy Workshop

This workshop is for a group of three to eight learners. It should be completed before continuing with this unit. (Introductions and directions are to be read aloud by instructor or group leader.)

Introduction to Balloon Fantasy Workshop

One of the purposes of the Balloon Fantasy workshop is to illustrate the integrated use of movement and art with oral and written language, using the fantasy of a balloon. This is a model of a progression for any similar experience in integration of language arts.

A second purpose is to give you an opportunity to have an experience similar to one your children might have in your classroom, so that you may teach this and similar lessons with increased sensitivity, clarity, and understanding.

A third purpose is to give you an opportunity to identify what specific language skills you used or what in the lesson helped you to learn more about yourself. This may help you in forming your own examples later in your teaching.

Fantasy — Exploration

During the first part of the workshop you will be asked to have a fantasy about balloons. You will then be asked if you are willing to show your fantasy in movement or to observe others. During the next part, you will be asked to draw balloons from fantasy and movement, using chalk and newsprint. Finally, you will be asked to write about your experience or your drawing, and to share your work with a partner or with the group, if you choose to do so.

(The following directions are to be given verbally by an instructor or group leader. They are to be read very slowly, pausing between each direction.)

I am going to begin by asking you to use a very modified form of a theater technique which asks you to use your fantasy.

1. Close your eyes for a few moments......and think about a child in the playground...... or in the classroom......or in the park......with a balloon. Take three minutes to do this. ......If you are not willing to do this, you may choose to observe others and write what you see going on.

2. Think about blowing up a balloon.......before you start to blow it up, think about how big you want it to be......or how little......Fantasize a child......playing with your balloon.

3. When you are ready......open your eyes, very slowly...... Show with your arms or hands the size of your balloon...... If you are willing, move about the room with your balloon..... as much like the child in your fantasy as you can......playing with your balloon.

4. If you don't want to move, look at the many different sizes and shapes of others. You may write your comments, if you have them.

Art — Exploration (from Fantasy and Movement Experience)

1. Before talking, close your eyes again. What is the first color you think of for your balloon? Choose two other colors for other people's balloons.

2. Choose two pieces of large construction paper of two different colors.

3. Take three different colors of chalk you thought of. If there is no chalk of that color, choose a color most nearly like the one you thought of.

4. Find a comfortable place to work with enough space for your paper (one paper on top of the other).

5. Close your eyes if you are willing. If not, choose a place to focus your eyes. Look at the ceiling or at a wall. Go back in memory to your fantasy of movement experience, or what you saw of others' experiences with their imaginary balloons.

6. Explore your paper with your eyes closed. Feel the texture, size, limits.

7. Explore your chalk--weight, size.

8. Using the broad side of the chalk, draw the balloon in your fantasy as your child played with it--yours and those you have observed--balloons of different sizes and shapes. Keep your eyes closed if you are willing. If not, be aware that yours will be a different experience.*

9. Open your eyes very slowly.

10. Choose your favorite balloon in your drawing.

11. On the other piece of construction paper (using one chalk with your eyes closed) use the hand you don't usually write with to draw an enlargement of your favorite balloon (as if you saw it under a microscope).

**Adults are asked to close their eyes during the art experience whereas children are not. The reason is that they may become closer to having an experience a child has in the classroom, at that age. Another reason is that some adults may have been told they couldn't draw--they weren't "good enough." With eyes closed, adults are more free to make mistakes without being demeaned. It lessens the chances of a person feeling he has to make something "perfect" (which he can't do with eyes closed, because of loss of control). Results are often more pleasing. Some people, however, may still expect a perfect drawing and this technique may not help them. Some may not be willing to close their eyes. If this is so, allow the choice, keeping in mind that the experience will be different.*

Writing, Sharing, and Comparing Experiences in Fantasy, Movement, Art

1. Write one or two brief statements about your picture or your experience.

2. Share your writing and artwork with a partner. Talk about similarities and differences in your experiences.

3. Put your favorite picture on the wall, if you are willing.

4. Meet as a total group.

5. Whoever is willing, point to your picture and read your writing. If you would like others' comments, ask no more than two. (If there are more than 15 in the workshop, do this part in two groups, to save time.)

ASSIGNMENT 13

Identification of Language and Healthy Self-Concept Skills

This assignment is for you as an individual. It is for identification of specific language skills that help to focus on expressing yourself individually and provides an opportunity to learn more about yourself in "Balloon Fantasy" workshop.

1. Write a list of specific language skills you identified in "Balloon Fantasy."

2. Write ways in which "Balloon Fantasy" helped you with a focus to express yourself individually and to learn more about yourself.

3. Read the skills identified on the following pages. Write how you felt about some of your responses being similar to or different from the author's.

Specific Language Skills identified in Balloon Fantasy*

Vocabulary, Oral Language, Oral Reading Skills

1. Develop, expand, and enrich vocabulary through listening to others' descriptions of their fantasies, artwork.
2. Develop background of experience for work meanings.
3. Identify what child observes in his own and others' pictures.
4. Tell about events that actually happen to him.
5. Identify words he knows, either those teacher has dictated from his descriptions or those he reads from his own writing.
6. Describe
   a. what he sees in artwork,

***Correlated with skills identified in Language Experience in Reading, Roach Van Allen, Encyclopedia Britannica, Center for Study of Evaluation, 1970, Chicago; and from Instructional Objectives Exchange, UCLA.*

essential for storytelling and reading.

b. size, space, shape, and color relationships in his own and others' movement and artwork.

7. Discover that what can be imagined may be expressed as communication in movement, art, speech, writing, reading.

Comprehension Skills

1. Follow sequence of activities.
2. Organize ideas and information.
3. Note details.
4. Recall facts from past experience.
5. See relationships (one balloon in relationship to others).

Visual Discrimination Skills

1. Recognize basic shape (circle).
2. Recognize letter O (circle). Through discovery in his own artwork, he may begin to recognize that O is beginning of all letters based on circle (p,g,b, d, etc.)--skills to be developed from this lesson.
3. Recognize and draw simple three-dimensional forms.
4. Grasp concept of a circle by using movement and art experience.

Coordination Skills

1. Develop coordination through movement.
2. Develop coordination through art (hand-eye coordination for reading and writing).

Integration Skills

Integrate movement experience in other media (art, language).

Lessons to be developed and extended from this one may deal with the following specific skills in reading:

Word Recognition

Phonetic Analysis:
consonants, consonant blends, vowels

Structural Analysis:
plural nouns, compound words, contractions, possessives, word families.

In the teaching of word recognition, it is important to use words the children have said or written about their experience. (See examples on pages 88-92.)

Below is a list of specific language skills identified by a group of Follow Through program advisors after participating in "Balloon Fantasy" at a national workshop in Fresno, California (March 1970).

Listening
Following directions
Drawing
Coloring
Writing
Fantasy
Control of hand for drawing
Capitalization
Punctuation
Formation of an idea

Use of color
Verbalization
Communication
Group interaction (personal interaction, individual interaction)
Motor skills (close eyes, use chalk or crayon)
Color matching (large balloon same color as one in smaller picture)
Observing
Ability to discriminate size
Internalizing a concept and reproducing it in pictures and words
Thinking
Imagining
Experiencing (doing, dramatic play, walking, moving, drawing, laughing, writing)
Reading
Dramatics
Enlargement of drawings
Feeling
Recall (something seen before)
Pretending (to be someone else)
Describing (what friends were doing)
Recording (what was on paper by motor skills: making a picture; writing about it)
Imitating
Interpretation
Ability to close eyes
Ability to concentrate on directed activity
Ability to form a mental picture and expand it
Ability to associate with other people and laugh
Production (writing, drawing, dramatizing)
Comprehension
Visual memory
Visual imagery
Spatial relations in three dimensions
Some principles of science involving the reaction of a balloon in relation to force of wind
Knowledge of properties of helium/air
Translating memory of physical act to visual imagery
Translating feeling to verbalization
Translating verbalization (internal) to symbols (writing)
Ratio (enlargement)
I thought.
I drew!
I spoke.
I listened.
I discriminated.
I produced.

Skills Identified in "Balloon Fantasy" That May Help You Focus on Expressing Yourself Individually, and Learn Something About Yourself*

1. Application of the concepts of "similar" and "different" to develop the child's ability to identify how he is similar to or different from others and his relationship to others. (Showing others the size of his balloon in movement and art, observation of own balloon and sizes and shapes of others.)

**These skills were identified in "Balloon Fantasy" workshop by Natividad DeAnda, Far West Laboratory for Educational Research and Development, 1973. They help to contribute toward a more healthy self-concept. This is by no means a complete list, as this experience is only one example. It is an introduction. If you are interested in learning more about healthy self-concept, refer to the learning unit Helping Children Develop Healthy Self-Concepts.*

2. Awareness and use of likes and dislikes. What a child likes and dislikes reflect his values. By becoming clear about what he values, he will later be able to make better decisions on the basis of what is pleasing to him and what is not.
   ("Think of a balloon you'd like, a color you'd like--choose your favorite.")

3. Use of various senses to help the child become clearer about who he or she is by expression (kinesthetic--movement experience; tactile--feeling size of paper and chalk; observation--of movement and artwork--own and others; memory--past experience).

4. Use of choices within limits to help the child develop concept of limits and what is possible within them. This will help the child conceptualize that each person has limits to define who he is and what he can do. Making decisions about which alternatives to use within the limits enables the child to discover how he responds and what he can do, given certain limitations.
   (How does a child function if not given all colors of crayons, chalks, or paint, but is limited to three? He is given the choice of participating or observing to find what he gains or loses by making the choice.)

5. Use of others as resources to help the child find out how others respond to him and what can be learned from looking for similarities and differences between himself and others. (Others' responses to movement, artwork.)
   The following comments were made by several members of the Laboratory staff when they were asked to identify what in the "Balloon Fantasy" experience gave them an opportunity to express themselves individually and learn something about themselves.

"Closing your eyes enables you to relax and get into it easily." (Jean Monroe)

"There is an opportunity to fantasize and interpret your own feelings......interpret my feelings to myself." (Margaret Robinson)

"There is a choice to not do--not participate--observe instead--and we could stick with that choice." (Jean Monroe and Margaret Robinson)

"It was nice because I did it with my eyes closed. I would have been afraid otherwise......I hadn't drawn since I was in grade school ....and I can't draw......" (During the workshop, Jean Monroe suggested Joanne mat her picture and hang it up, to see how she could draw and find out something about herself by the reactions that others gave and how she felt about their reactions.) After the workshop, Joanne reported that when she got back to work she was able to decipher and read her boss's notes very quickly, whereas before she had spent a great deal of time and could not understand them.* (Joanne Walker)

**Use of focus, such as given in "Balloon Fantasy," often promotes this kind of clarity.*

"Sharing of fantasies." (group)

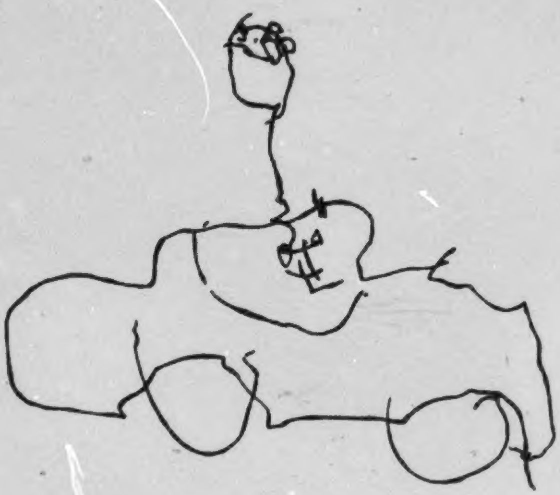
"Observation of artwork--comparing similarities and differences." (Rosemary De La Torre)

"I like to draw, and some people have told me that my drawings are good. I am particular about details; in this I could close my eyes and I let my hand go where I wanted. If my paper had been larger I would have gone on and on."* (Rosemary De La Torre)

Suggested preliminary experiences to "Balloon Fantasy"

The following suggestions will prepare a child for the experience of a "Balloon Fantasy" as well as any similar experience in language.

1. One to two weeks before teaching "Balloon Fantasy," ask the children to experiment in the yard or in the classroom with actual balloons, so that each child has had the experience of blowing up a balloon and playing with it before having a fantasy-movement-art experience. Once an experience is common to all children, they will have a basis for communication and will be able to compare similarities and differences of their experience in fantasy, movement, art.
2. Two or three times a week, ask the children to close their eyes and remember or imagine various events, or objects, and talk about what they imagine.** In that way they will get used to the experience of closing



COMING HOME FROM S.F. ZOO
AT ABOUT AGE OF 6 WITH
MICKEY MOUSE BALLOON OUT OF
SUNROOF OF CAR.

---

*Working within limits of paper.

**Suggestions from Jean Monroe, Far West Laboratory.

their eyes and sharing fantasies. This prepares them for concentrating on or selecting one item of interest from the many that surround them all day.

3. Give children opportunities to close their eyes and draw quickly and then slowly to more fully use their various senses other than sight.*

ASSIGNMENT 14

Preparation Plans for "Balloon Fantasy"

Write two plans that will help prepare children for "Balloon Fantasy" (page 83).** If you do not have a classroom, write a plan you would like to carry out if you had one.***

Plan 1

Include in your plans what you will say and do, what children will do, and what materials you will need. Try to provide an alternative for those children who do not want to participate. Try these plans in the classroom (for advanced learners only) and decide whether or not you need more preparation or whether your children are ready to go on.

**Suggestions from Jean Monroe, Far West Laboratory.*

***Suggestions from Flora Weggeland, program advisor, Salt Lake City.*

****Refer to the resource booklet if you would like additional ideas for plans.*

Evaluation of Assignment 14, Plan 1 — Preparation

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part II.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan (Part II)	Criteria the learner thinks were not used in the plan (Part II)

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan (Part II)	Criteria the instructor thinks were not used in the plan (Part II)

In case of disagreement, ask the instructor to clarify and make suggestions for how to meet criteria.

Instructor check here if learner used at least two criteria from Part II in this plan.
YES ☐ NO ☐

Plan 2

Evaluation of Assignment 14, Plan 2 — Preparation

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part II.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan (Part II)	Criteria the learner thinks were not used in the plan (Part II)

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan (Part II)	Criteria the instructor thinks were not used in the plan (Part II)

In case of disagreement, ask the instructor to clarify and make suggestions for how to meet criteria.

Instructor check here if learner used at least two criteria from Part II in this plan. Criteria 1 and 2 must be included.

YES ☐ NO ☐

I liked it because
it was a HELIUM
BALLOON -Touran
De Anda

ASSIGNMENT 15

Read the "Balloon Fantasy" as the author has modified it for children.

1. Read the following discussion and the "Balloon Fantasy" Lesson Plan (page 84) which has been adapted for use with children 3-8 years old.
2. Read the progression for further development.

The "Balloon Fantasy" is a guideline, a take-off point, a model, an example for any similar experience in language in various parts of the classroom.

The progression from fantasy to movement to art to language (spoken, written, read) is appropriate for a child in preschool, kindergarten, first, second, or third grade. This progression is based on a process of integrations and expansion. A child may take what he has learned in one medium (movement) and integrate what he has learned in another medium (art) and further expand what he has learned in still another medium (oral or written language).

Words collected from experiences such as this one may be put into books with drawings. They are resource material for new sentences and stories throughout the year.

A lesson plan for a "Balloon Fantasy" experience for 3-8 year olds

Materials

Poster paint:

A wide range of colors. (This gives you an opportunity to find out which colors children choose most often as their preference. Large kindergarten chalk may be used instead of paint. If you use chalk, ask the children to use the broad side, so they may experience simplicity and space. If chalk is not available, peel the paper off large crayons and let them use the flat side of the crayons. Flat crayons are available from your local school supply wholesaler or from Milton Bradley Co. Many children do not like broken crayons for regular use. You may want to keep a special box of peeled and old crayons in the classroom.)

Brushes:

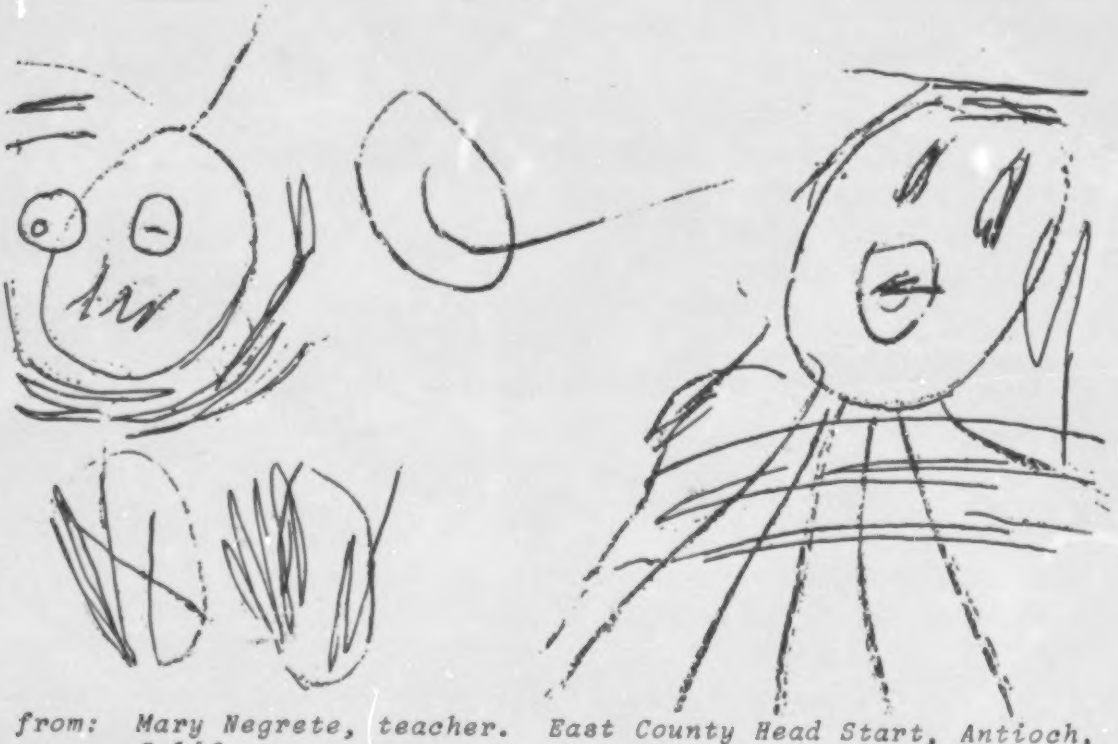
One-inch wide and wider brushes are appropriate for young children to express their movement experience in art.

Newsprint or construction paper:

18" by 24" or larger. Children need large paper to express their movement experience in art.

Time:

About 45 minutes for all three activities: movement, art, and first part of language experience.



from: Mary Negrete, teacher. East County Head Start, Antioch, Calif.

Group size:

No more than 18 children. If space is limited, take six children at a time, perhaps on different days.

Instructions:

These instructions are to be read aloud to children (except for those in parentheses). Allow three to five minutes for imagining a balloon before movement directions. Give instructions very slowly, pausing between each one.

Progression from Fantasy to Movement

(3-8 year olds)

1. Find a space on the floor that is a space just for you--a special place. Close your eyes and imagine a balloon.
2. Imagine that you are a balloon, an unblown-up balloon.
3. Blow up your imaginary balloon in slow motion. Blow it up to a size you would like it to be.
4. Open your eyes and move around the room, as if you were your balloon, taking care to move in a space that doesn't touch another balloon. If you choose not to move, you may look at the others as if you were in the audience. (Ask each child, one at a time, to tell how his or her balloon moved.)
5. Pop your balloon. What happened to your body?
6. (Choose one child who looks willing and ask him to blow up his imaginary balloon. Ask another child to pretend to pop him, pretending that he has a tiny pin, to avoid hitting.)
7. (Divide the group in half--half as balloons blowing up, half as poppers. Watch their bodies and listen for sounds that they make. Then change groups.)
8. Pretend you are walking with your balloon.
9. (Tell the group that they will be an audience while you ask several children to demonstrate how they moved.)

Progression from Art Experience to Language

Note:
This activity helps the child integrate his movement and art experience with language, dictation, and reading so he may begin to use and appreciate his own descriptions (essential for storytelling and writing). It also helps the child begin to recognize and describe shapes, colors, and size relationships. Give these instructions slowly to children.

(4-6 year olds)

1. Close your eyes and remember what you did the day before (or perhaps that afternoon, if you prefer).
2. How did you move? What did it feel like to blow yourself up like a balloon? What did it feel like to be popped? What did your body do?
3. Find your picture and choose a friend with whom you would

like to share your picture. Tell your friend about your picture. On a strip that will go underneath each picture, write one statement of what each says about his picture. You may want to put what each says on a Language Master card. (We have found that children like very much to have me type what they say, read it back to them, and send a copy to their parents.)

(7-8 year olds)

Write what your experience was like as you imagined your balloon, moved, and drew. Or write what you like and don't like about your picture.

4. (Read some of the children's responses back to them. Or save them and read them back another day.)

5. (Put the paintings up on the wall, with writings below. If you do not get around to each child for his dictation, do it at another time, when you are not feeling pushed or pushing the child.)

(3-5 year olds)

6. (The next day or so, after the paintings or drawings are up, read the children's statements about their pictures to them. Or help them to read their own statements. Ask them what shapes they see, what colors. Some of them may be able to recognize that one color over another produces a different color. Some may be able to make comparisons between sizes.)

(5-6 year olds)

Some may want to go on and expand this lesson in another medium (chalk for example), and perhaps some would like to write for themselves what they have said and dictated to you.

(7-8 year olds)

Some may write a story about themselves and their balloon, underlining descriptive words.

Follow-Up for Further Development and Integration of Balloon Fantasy.

Materials for Follow-up

1. Drawings of balloons placed in a class book.

2. Descriptions of drawings typed on a primary typewriter and placed in the book of drawings, with copies for each child and/or his parents.

3. Audiotape of descriptions dictated by children and read by teacher onto tape, with instructions for further language experience.

4. Key words from the children's descriptions written on index cards for each child to keep in his "work envelope" or recorded on Language Master cards. (The words kept on cards in a child's envelope will be the basis for his words in his written and oral language for future stories.)

5. Photographs taken of children during "Balloon Fantasy" or follow-up.

6. Descriptions dictated or written by children as a response to viewing their photographs.

Description and suggestions for follow-up to "Balloon Fantasy"

Here are suggestions for further developing and expanding materials the children produce during their initial experience of "Balloon Fantasy."

Drawings in a Class Book--Descriptions of Drawings

(4-8 year olds)

I placed the children's drawings in a class book and typed their descriptions on a primary typewriter. Then I placed them in a book of drawings or paintings, opposite the artwork. These brief descriptions can be put into the book without being typed if you prefer, or if your time is limited. I have always enjoyed sending home a copy of children's descriptions, both individual and group work, to parents. This gives parents the opportunity to share in your and the children's pride. I find that parents have responded with warmth and enthusiasm. They have become more involved in the school program and have offered their support. I also enjoy giving children a printed copy of their own work. This class book is a model for similar class books--a reference book of drawings with words--the beginning of the children's own library.

(6-8 year olds)

Children may use this reference book for stories they write. They may look up words and spellings during the year. (I tried out "Balloon Fantasy" as a demonstration co-teacher at Ralph Hawley School, Emeryville, Calif., in Peggy Lawrence's kindergarten. After the movement, art, dictation experience, I returned to the class with a treasured book I had made, containing drawings and decriptions by the children. Two or three children who had participated in the dictation clustered around me with pleasure and excitement. I sat with three children and we began to go through the book--carefully, slowly, appreciating each page, each description of a picture. These children recognized their own and others' drawings. Spontaneously they went to the other five children who had participated in the dictation. I read to them what I had heard them say with my coteacher.)

(7-8 year olds)

For children this age, ask them to read to one another--either what you have written or what they have written themselves.

Audiotape of Descriptions

I told children that I had prepared a tape for them to listen to--their own descriptions that I read onto tape. I handed each of them a copy of his own description. The following is a sample script:

(4-6 year olds)

Dear Children in Mrs. Lawrence's class in kindergarten:

I am going to read to you your
poems about your balloons
which you drew with chalk
after dancing like balloons.
While you said your words my
teacher friend, Miss Ladewig,
wrote down what you said.
Your words were poems for us.
So I typed them for you.

From,

Mrs. Biestman

1. That's my cat
A cat balloon,
Has a face on it.
That's my cat
On a circus balloon.

Gregory

2. This is a cow balloon
A cow balloon
and feet
and hair
two little feet
his ears.
This is a head.
I scratched him.

Billy

3. It is a cat balloon.
It looks like a rabbit.
with no eyes.
A blind cat,
a ghost.

Darla

4. It's a sun balloon.
A spider
like that.
This is the thing coming
to bust it.

Shannon

5. This is a balloon trail.

Lorri

6. That looks like a spider
except go back and
make the eyes.

Dianna

7. A monster
who is scary
and dark.

Zina

(5-7 year olds)

Turn back the tape and listen again. This time hold your paper in front of you and put your finger on each word as I read it to you. When your poem is finished being read, you may listen to the other poems or you may write your favorite word on a card or on a paper and draw a new picture of your word. You may make up a new story and tell it to your teacher or to a friend, or write about what it was like to hear your poem being read. You may want to make a copy of your poem in your own writing on another piece of paper. You may want to read your poem to a friend or your teacher, or your mother. Ask your teacher or teaching assistant to help you choose which of these to do.

Key Words-Word Cards

(5-7 year olds)

Children who had finished listening to the audiotape returned for further instructions. I had written important or key words and one sentence on 3" x 5" cards for each child. These words came from the descriptions the children had dictated. I placed these words in envelopes with the child's name on the outside. The following are some examples:

1. Gregory--"cat" on an index card. "That's my cat" on a paper strip.
2. Billy--"cow." "This is a cow balloon."
3. Darla--"cat," "balloon," "ghost." "It's a cat."
4. Shannon--"sun." "It's a sun."
5. Dianna--"spider." "That's a spider."
6. Lorri--"balloon." "This is a balloon."
7. Zina--"a," "is," "and," "who," "scary," "dark," "monster." "A monster is scary."

Further Suggestions

(5-7 year olds)

a. You may ask a child for his favorite word in his description and write that word for him.

b. You may want to use one child's word as part of a lesson and ask him and others to act out the words. Children love to have the teacher use their own words in lesson plans made for the group. Their interest is aroused and they feel they have made a major contribution.

c. Kindergarten and first-grade teachers or teaching assistants may want to give some of their students just one word on a card. They may give other children on various levels several words arranged in different ways to form new sentences or parts of sentences. An example follows:

Zina's poem, (no. 7) "A monster who is scary and dark"--I wrote these words on separate cards. A child may take the words out of an envelope and arrange the cards in many different ways, new sentences, new combinations, variations--"Who is scary and dark? A monster is. Is a monster dark?

Scary and dark. Scary is dark.
Scary monster is who?"

(5-7 year olds)

d. Children may forget words that are in their envelopes and need review. I have used one method which I find delightful. If a child forgets a word, he puts it into a word bank envelope and may earn it back by having the teacher read the word to him; then he repeats the word, and draws a picture of that word, and writes the word.

(7-8 year olds)

e. Second and third graders may use words in envelopes as take-off points for creative writing and stories. They may write a response for "How does your balloon move on the page?" or "If you were that balloon, how would you move?" or "Imagine you are the balloon taking a trip through the air on your page. What happens to you on your trip?" or "Imagine you are the balloon and there is a string from you to a child. What happens to you?" Giving a child a strong focus for writing from his own experience helps a child to produce lively creative writing. It helps the resistant child who says, "I don't know what to write about." An instruction such as "Write about rain" or "Write about balloons" is too broad for many children.

(6-8 year olds)

f. You may read "The Red Balloon" or show the movie of "The Red Balloon" and ask the children

Murietta Amara

Balloos fly in my room when I'm asleep.

from: Barbara Shaw, director, teacher. Parent-Child Development Center, Oakland, Calif.

to make up a story of what they would do if they had a balloon which followed them.

Use of Photographs

(3-5 year olds)

g. At times I have taken photographs, or asked a volunteer to take photographs, during an experience such as "Balloon Fantasy" or a follow-up. I ask the children to say what they are doing in the photographs, and I take a few words of dictation as I hear the children describing their photographs.

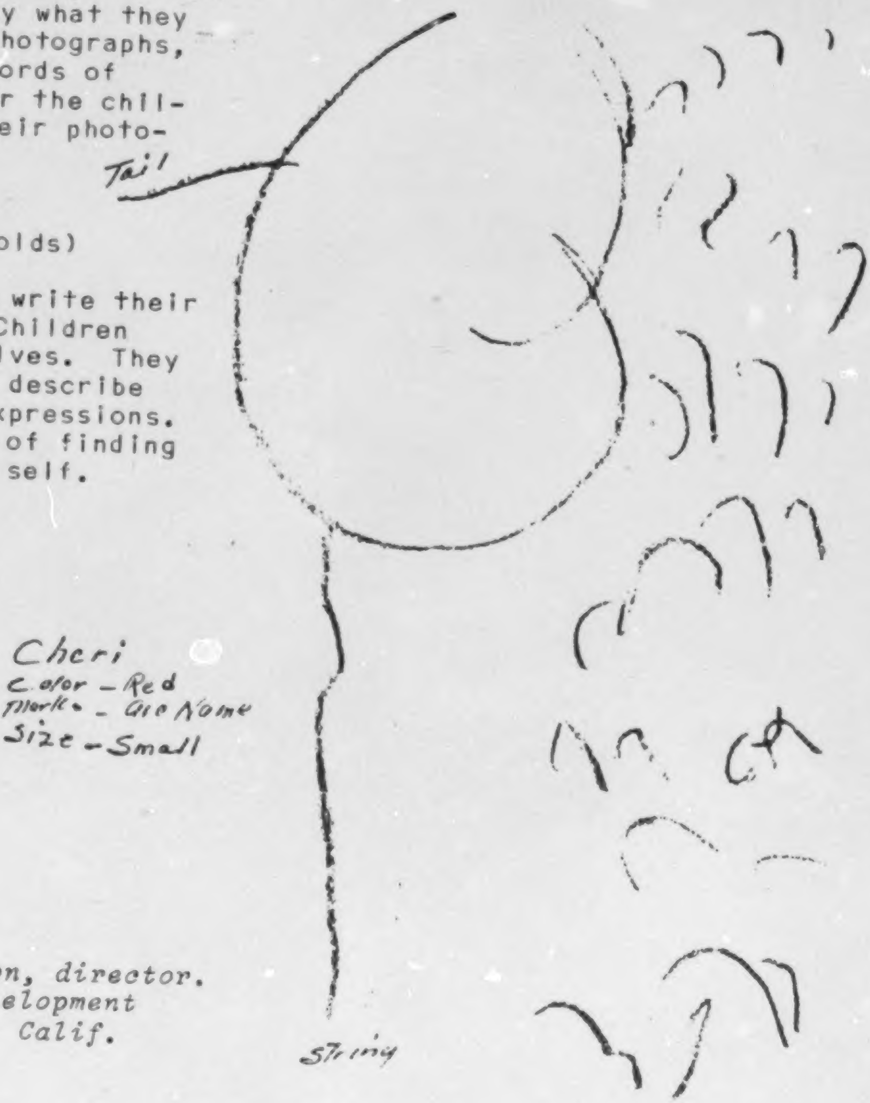
(6-8 year olds)

Older children may write their own description. Children love to see themselves. They may help others to describe and label facial expressions. All this is a part of finding out more about the self.

(5-7 year olds)

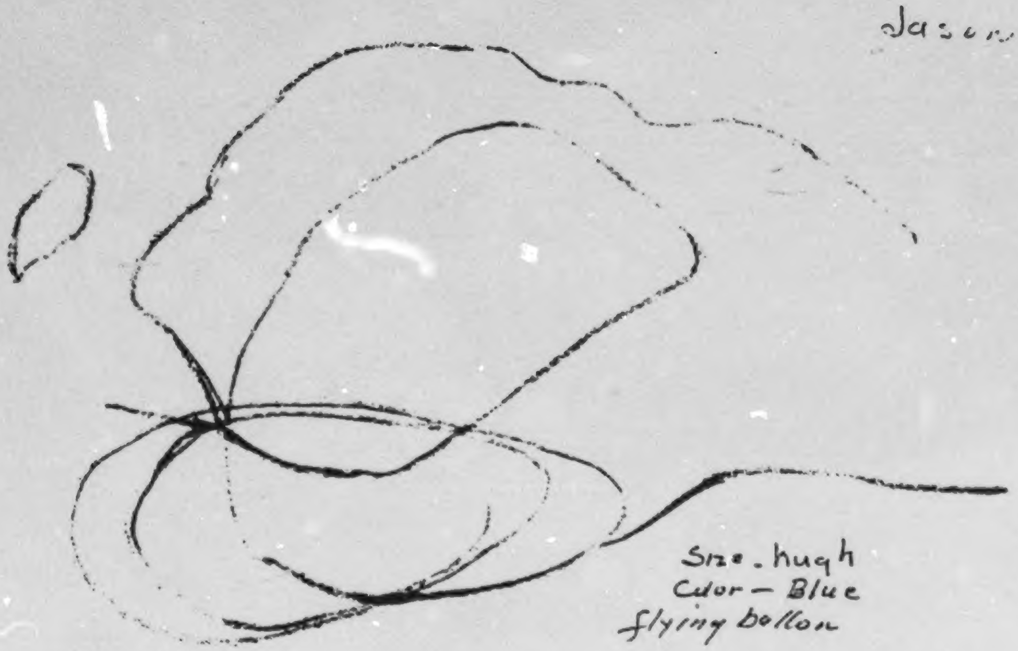
h. Words that children use to describe their photographs may be added to their word-card envelopes.

i. They may draw pictures of themselves as they remembered the situation and compare their pictures with photographs--what is the same as in photographs, what is different?



Cheri
Color - Red
Marks - Air Name
Size - Small

from: *Florence Robinson, director.*
Parent-Child Development
Center, Oakland, Calif.



from: *Florence Robinson, director. Parent-Child Development, Oakland, Calif.*

ASSIGNMENT 16 *

After workshop experience and after reading "Balloon Fantasy" for children and various examples of follow-up, plan and try the initial "Balloon Fantasy" in your classroom.** Give yourself a week to try it with three or four different groups.

Write what changes (modifications) you will make here if any.

(If you need more help with ideas of how others have written and used this assignment, refer to the resource booklet.) If you do not have a classroom, write what you would do for this assignment if you had one.

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*Plans are for all learners. Trial in classroom is for advanced learners only. Refer to the resource booklet for additional ideas for plans, if you would like.

**If you are a Level III learner, write a plan of your own, rather than modifying "Balloon Fantasy." Use your own example of fantasy, movement, art, integrated with reading, oral or written language. Write your plan in the space provided on this page, and indicate you are a Level III learner.

1. After you try your plan in the classroom write or tell into the tape recorder the following (for your own evaluation, not for assessment by instructor):

   a. How was this experience similar to experiences you have tried before? How was each group you tried it with the same?

   b. How was this experience different from experiences you have tried before? How was each group you tried it with different?

   c. If you were to try it again, or a similar experience, what would you change?

2. Make a booklet containing children's drawings and descriptions.

Evaluation of Assignment 16, Plan 1 — for you as an individual

Fill out your learner portion of this sheet before giving to instructor with you plan at the end of Part II.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan (Part II)	Criteria the learner thinks were not used in the plan (Part II)

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the Plan (Part II)	Criteria the instructor thinks were not used in the plan (Part II)

In case of disagreement, ask the instructor to clarify and make suggestions for how to meet criteria.

Instructor check here if learner used at least two criteria from Part II in this plan.

YES ☐ NO ☐

ASSIGNMENT 17

1. Choose one example of follow-up to "Balloon Fantasy" that involves an activity in reading readiness or reading (or talking into a tape recorder). Give yourself one to two weeks to try your follow-up. Try it with only a few children, as a sample, if you would like. You need not try with whole class. Trying in classroom is for advanced learners only. If you have no classroom, write what you would plan if you had one.

2. Write a plan with steps you will use, using three criteria.

3. (for advanced learners only--Levels II and III)* After teaching your plan, write (or speak into a tape recorder) a description of what you did and what each of the children said, made, or did during the lesson. Keep a copy of children's words and/or work. Your instructor will review this work.

4. What specific language skills did you present?

5. What specific focus did you give to children so that they had the opportunity to express themselves and to learn something about themselves?

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*Your follow-up may be taken directly from the guide or you may develop your own. If you are Level III learner, write your follow-up to the plan you wrote for Assignment 15.

Evaluation of Assignment 17, Follow-up Plan

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part II.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan (Part II)	Criteria the learner thinks were not used in the plan (Part II)

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan (Part II)	Criteria the instructor thinks were not used in the plan (Part II)

In case of disagreement, ask the instructor to clarify and make suggestions for how to meet criteria, if willing.

Instructor check here if learner used at least two criteria from Part II in this plan.

YES ☐ NO ☐

Learner's Record - Part II

When you are ready, ask your instructor to review your assignments in Part II. These are to include work done by children (if you have taught in the classroom). Your instructor will fill out this form and return it to you.

Level I
(For learners who have written plans, but who do not have a classroom or have not tried their plans in a classroom.)

	YES	NO
a. Learner has completed and passed one preparation plan out of two, using criteria from Part II.	____	____
b. Learner has completed and passed plan for modifying "Balloon Fantasy," using criteria from Part II.	____	____
c. Learner has completed and passed one plan for follow-up.	____	____
d. Learner has attended two-thirds of all workshops given in Part I (number depends on instructor --may be just one workshop).	____	____
e. Learner has participated or observed (taking notes) in two-thirds of workshops attended.	____	____
f. Learner has completed two-thirds of self-assessment assignments.	____	____

Level II
(For learners who try plans in the classroom adapted directly from the unit. These learners are to be scored in Level I as well as Level II.)

a. Learner has tried one plan out of two preparation plans.	____	____
b. Learner has tried one modification of "Balloon Fantasy."	____	____
c. Learner has tried one follow-up plan.	____	____
d. Children's work has been presented, showing use of at least two criteria in each plan.	____	____

Level III
(For learners who try out plans in the classroom, using their own examples, with criteria from the unit. These learners are to scored in Level I as well as Level III.)

a. Learner has tried one plan, using own example of fantasy and movement integrated with art, reading, oral or written language.	____	____
b. Learner has tried one follow-up plan, using own example.	____	____
c. Children's work has been presented, showing use of at least two criteria in each plan.	____	____

Learner has passed Part II, using criteria at Levels I, II, III.

If you have not passed using criteria from Part II, go back and work through Part II again. Ask for help from another learner, refer to the resource booklet, or try another unit. If you are willing, write your response to this direction.

ASSIGNMENT 18* Credit for completing Part II

You have now completed Part II of this unit.

Write two statements of what you knew before working with this part of the unit.

1.

2.

Write two statements of what you learned that was new in this part of the unit.

1.

2.

Go back to your self-assessment of Part II and see how your self-assessment is the same as or different from when you started Part II, page 64.

This assignment is for your own integration. It will not be evaluated by the instructor.

Part III

ME....... OW ALLAICENN ON

FrIDAy.......

memory of past experience integrated with art, reading, oral or written language; "Book of Children and Their Families"

PART III Memory of Past Experience integrated with Art, Pre-Reading, Oral or Written Language

The third part of the unit deals with memory of past experience integrated with art, pre-reading, reading, oral or written language. The learner is expected to:

1. Become acquainted with one additional criterion.
2. Make a self-assessment.
3. Participate in one experience similar to children's experience ("Book of Children and Their Families").
4. Read descriptions of experience for children.
5. Modify a plan and try "Book of Children and Their Families" with children (if children are available).*
6. Plan, teach and evaluate follow-up to "Book of Children and Their Families," using one new criterion and 2 and 3 from Part II.*
7. Present children's work (if children are available).*

Criterion

Children have opportunity to:

1. Integrate memory of past experience with art, reading, oral or written language.

Criteria for Part II - 2 and 3 are also included in this section:

2. Have a simple focus to express themselves individually.
3. Evaluate an experience for themselves.

Initial self-assessment

In assessing a "responsive" educational program, we look for evidence of the following in teaching language skills in an integrated way:

1.
+a. Children have an opportunity to integrate memory of a past experience with art, reading, oral or written language.

Example:

Children think about a moment they have liked at school during the morning activities. Then they think about a moment they did not like. After telling each moment, the teacher asks them to draw a picture of themselves at a moment they liked or did not like. Then the teacher writes, or the children write themselves, what they were doing at that moment. They show their picture and read their writing (or have

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Plans are for all learners. Trial of plans in an actual classroom and presentation of children's work are for advanced learners only.

it read) in a small group, each taking a turn, if they are willing. (These memories may be of past experiences, long in the past--when children were babies, or specific times at home or school during the day or week or year.)

-b. Language arts are taught separately. There are no experiences to help a child recall his past experience in order to use what he may have learned from that experience. The teacher or teaching assistant may occasionally ask a child to remember a situation and talk about it, but this is never followed up in another medium.

Instructions for Self-Assessment

Checking Items

1. Score in the same way as you did for the assessment on listening and fantasy and movement (Parts I and II).

2. If you have a score of one and do not want further experience in the unit, write two plans for using memory of a past experience integrated with art, reading, oral or written language. The second plan must be a follow-up of the first. Ask your instructor to assess to what extent you have met the one criterion in Part III (and 2 and 3 of Part II).

3. If you have a score of one and want to continue in the unit or if you have no score, read the examples that follow and go on with the training.

4. The purpose of this section is to give you an opportunity to move from what is usually considered "standard" practice (b) to a more "responsive" practice (a).

There are three levels of achievement:

I. Learner is able to plan modification of "Book of Children and Their Families" and a follow-up of that plan.

II. Learner is able to plan and carry out a modification of "Book of Children and Their Families" for his/her classroom and a follow-up lesson.

III. Learner is able to plan and carry out one of his/her own examples of use of memory of past experience integrated with art, pre-reading, reading, oral or written language, with one follow-up, using criteria in this part of the unit (as well as 2 and 3 in Part II).

ASSIGNMENT 19 Children and Their Families Workshop

This workshop is for a group of three to eight teachers or teaching assistants. It should be completed before going on to the next assignments. Introduction and directions are to be read aloud by instructor or group leader.

Introduction to Children and Their Families Workshop*

The purposes of this workshop are similar to the two previous ones in giving you an opportunity to have an experience similar to one your children might have and to illustrate the integrated use of memory or past experience with art and/or writing and oral language. There is a particular emphasis placed on integration of home with school experience--working toward development of a healthy self-concept while developing language skills.

In this workshop you will be asked to participate in an experience in which you have an opportunity to use your memory and observation of the past--yourself, people you live with, events you live with, and events you have liked. You will then be asked to integrate by writing a description of what you thought about. This writing is to be for yourself, in a way which is most natural for you to speak, without focus on grammar or spelling or sentence structure. You will be given a choice of sharing with a partner, your thoughts or your writing, with a focus on what you learn about one another, or having an alternative assignment if you choose not to share. There will be a discussion of appropriate follow-ups to this lesson, for children in your classroom.

This workshop is a modification of one for children. Adults are not asked to draw in this workshop, whereas children are. This change is due to the fact that an art workshop for adults dealing with drawings of self and family would be a whole workshop in itself. Another reason is that children usually draw more easily than adults.

Instructions

The following instructions are to be given verbally, one step at a time, by the workshop leader to the participants. Participants are to carry out instructions. Pause between each direction.

1. Close your eyes and take time to think about yourself at a moment you liked this year..... Where were you?.....What were you doing?.....Were you alone or with someone?.....Describe to yourself why you liked that moment.

2. Now think about the people you live with now or your

**This workshop adapted from a class lesson taught by Jane Pechman. See page 119.*

family when you were a child... Choose one person you'd like to draw or write about today... Think about that person at a moment you liked.....What was he or she doing?.....Describe to yourself why you liked that person at that moment.

Writing

1. Write a description of yourself at a moment you liked, and why you liked that moment, so that someone else could picture you at that moment.

2. Write a description of the person you chose, at a moment you liked, and of why you liked that moment.

3. From what you have written, choose three words that are most important to you.

4. Write these words on index cards to keep in an envelope for yourself.

Sharing--Oral Language

1. Choose a partner and read your writing to one another, if you are willing. If you choose not to, write what the experience of not sharing was like for you.

2. Meet as a total group. Each person tell two things he or she learned about his partner from listening to his writing. Ask your partner first if he or she is willing to have you tell.

3. Discuss what you liked in the experience. What didn't you like?

Note:
Make your writing as close as possible to the way you usually speak. The focus here is not on grammar or spelling. It is writing for yourself and it is important for you to not share it if you want to keep it private.

Follow-Up

1. Think about a follow-up to this lesson that would be appropriate for your class for pre-reading.
2. Make a group list of your suggestions for follow-up. This list may be a resource to you in planning future lessons.

This was me, the last day of school. I was running around saying good-bye and I was sort of sad because I didn't know if I would have to leave the school or not.
I was in a long, yellow dress.

ASSIGNMENT 20 "A Book of Children and Their Families"

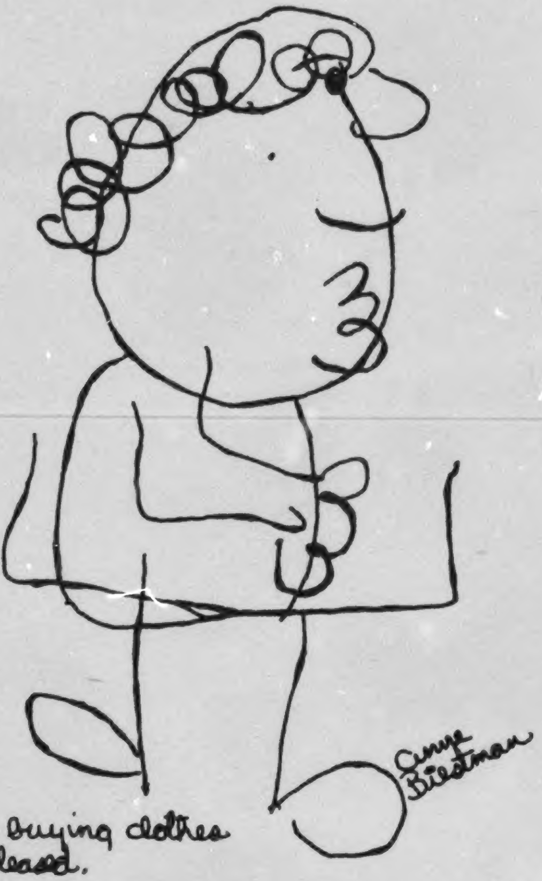
The following example, written by Jane Pechman, a second-grade teacher in Vallejo, Calif., is one that uses an integrated progression in language experience (recall an experience from memory--art--oral language--dictation or writing--reading). She has also used this lesson in kindergarten. It may be used with three- and four-year olds with slight adaptations (e.g., speaking instead of writing). Be sure to use large crayons and paper for artwork and allow children to hold the crayons in their fists for drawing. The previous workshop was adapted from these examples.

Read the example to find what is similar to the "Balloon Fantasy" example.

A Book about Children's Families and Themselves

Purpose

to give children the opportunity to express feelings and ideas about themselves and their families through their artwork.
to give children the opportunity to integrate their home life and school life.



This is Mom-
yesterday when she was buying clothes
for me. She was sort of pleased.

to develop, expand, and enrich each child's vocabulary related to his or her work.

Lesson Plan

These instructions to be read aloud to children. Allow three minutes' time for "thinking" before giving art directions.

First Day

1. Think of yourself at a time you liked this year. Draw a picture of how you looked at that time.

2. When you are finished drawing your picture, tell me how you look in the picture. (Teacher takes dictation, or older children write.)

3. Child chooses one word for word box.*

(4-8 year olds)

Five children came over to a table in a corner of the room. I asked them to think of themselves at a moment in time that they liked this year and to draw a picture of how they looked at that time. I asked them to use as much of the paper as they felt comfortable using so that they might give themselves permission to use body movement in their drawings.

(5-6 year olds)

One of the most striking things I remember from this lesson is that all the children were willing to use movement and space in their pictures, and I had never seen them do that before. Perhaps they did it because I included the special direction of using as much space as they were comfortable with, which enabled them to use their larger muscles to the extent they needed. Also, when I asked them to tell me how they looked in the pictures, I remember their speaking spontaneously--telling the most important parts of the pictures for them. After I finished taking dictation they chose one word for their word boxes.

(7-8 year olds)

Children in second or third grade may write their own descriptions of pictures.

(4-8 year olds)

I was delighted with the children's responses. I told them after they had finished that I planned to make individual books out of the pictures and the next pictures were going to be of the people they lived with.

**Word boxes or envelopes are containers for words or symbols children have chosen that they want to read or write. It is important that these word boxes or envelopes be special and contain a number of words that a child knows and can integrate. As he accumulates them, he may learn to classify them. They should not be boxes of punishment words that children don't know. Children may forget words or sounds. If this happens, refer to page 90 for suggestions.*

Second Day (or however much longer it takes to complete pictures of family members)

These instructions are to be read aloud to children slowly, pausing between each one.

1. Think of the people you live with. Choose one person you live with whom you'd like to draw today. Think about that person at a moment you liked this year. Draw a picture of how that person looked at that time.

2. Tell how that person looks in the picture. (I took down one statement from their language--older children write.)

3. After dictation, choose one word for your word box.

4. Finish up by asking children to draw the rest of the people in their families, one a day.

The next day I gave the same lesson plan to the remaining five children from my language-arts group. One child, new to the class, had moved from Boston to San Francisco to Berkeley and had not participated or interacted with any of the other children or teachers for the first two weeks he had been there. He was very shy and scared. I gave him the lesson and he went off to do his picture. He came back to me with a delighted look on his face and said, "Well, now what?" I asked him to tell me what he was doing in the picture. "Well, it was the time I was in nursery school and I'd made a block bed in the block area and I'm going to fall off." In the picture he captured the blocks in the air with one of his legs in the air, too. Then he asked if he could do another picture. I asked him whom in his family he wanted to draw. He told me he wanted to draw his mother. Again he came back smiling and said, "This is my mother, the time when she was working in the garden in Boston and her friend came to help and I had lots of friends then." These directions helped the child to integrate his past experience with his present one, so that he was able to include himself and be included in a new goup, which is so difficult at first.

Integration of Children's Books about themselves

Purpose

to help children integrate their artwork by sharing it with a group

to help children develop listening and oral langauge skills by participating in a group sharing.

to offer opportunity for children to take pride in what they have accomplished.

Lesson Plan

1. Give children a book along with one dictated statement about a picture in the book.

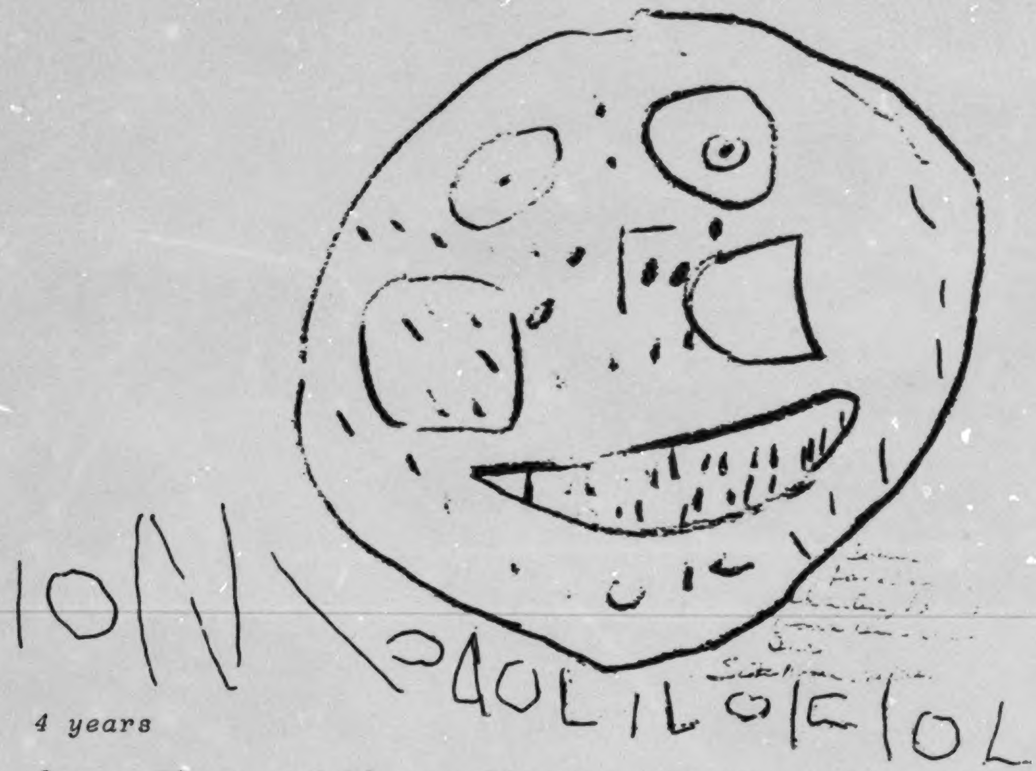
2. Ask children to take a few minutes and look through the book.

3. Ask them to choose one picture

they'd like to share with the group.

We all sat on the floor very close together. I handed out the books and realized that there wasn't enough room to look at them. Everyone was pushing each other to try to get enough room to see the books. I asked the children to "freeze"* and told them that there wasn't enough room--that everyone needed to move back to make room for others.

I set up the structure for sharing--keeping in mind that when children or adults share their work, they need protection as to the number of comments they get about their work from class members. This protection is important so that: they won't misuse comments (thus putting themselves down); they may avoid being "upstaged" by members of the audience when showing their pictures; and they won't miss useful comments because of hearing too many



4 years

from: Florence Robinson, director, teacher. Parent-Child Development Center, Oakland, Calif.

"Freeze" is taken from movement or theatre games. Teacher asks children to move in a specific way and then stop or "freeze" wherever they are. (Children move in slow motion. Suddenly teacher says, "Freeze" and all children stop on the spot and appreciate whatever position they are in. If a teacher tries this with children first, she may use it for just such purpose as Jane Pechman did, in the example above.)

at one time. This structure enables children to develop listening skills.

Each child showed one picture at a time; if the children were willing, they read the story or sentence that went with their pictures. If they could not read, I would read the story if they asked. If other children had a response they wanted to make about the picture a child was showing, they were to raise their hands. If the person showing the picture wanted to find out other children's responses, he would call on only the people he wanted to hear from. Then each person who showed his picture chose the next person to share.

The structure worked beautifully--children asking for feedback, taking turns, choosing the next person to read. Almost everyone remembered not to blurt out feedback but waited until called on.

Until that point I had never seen those children so interested in each other's work, so willing to listen and take turns. I think it worked so well because each child was clear from the beginning of the sessions that he would get a chance to share his work with the rest of the group.

I used this structure for sharing pictures and writings for the rest of the year.*

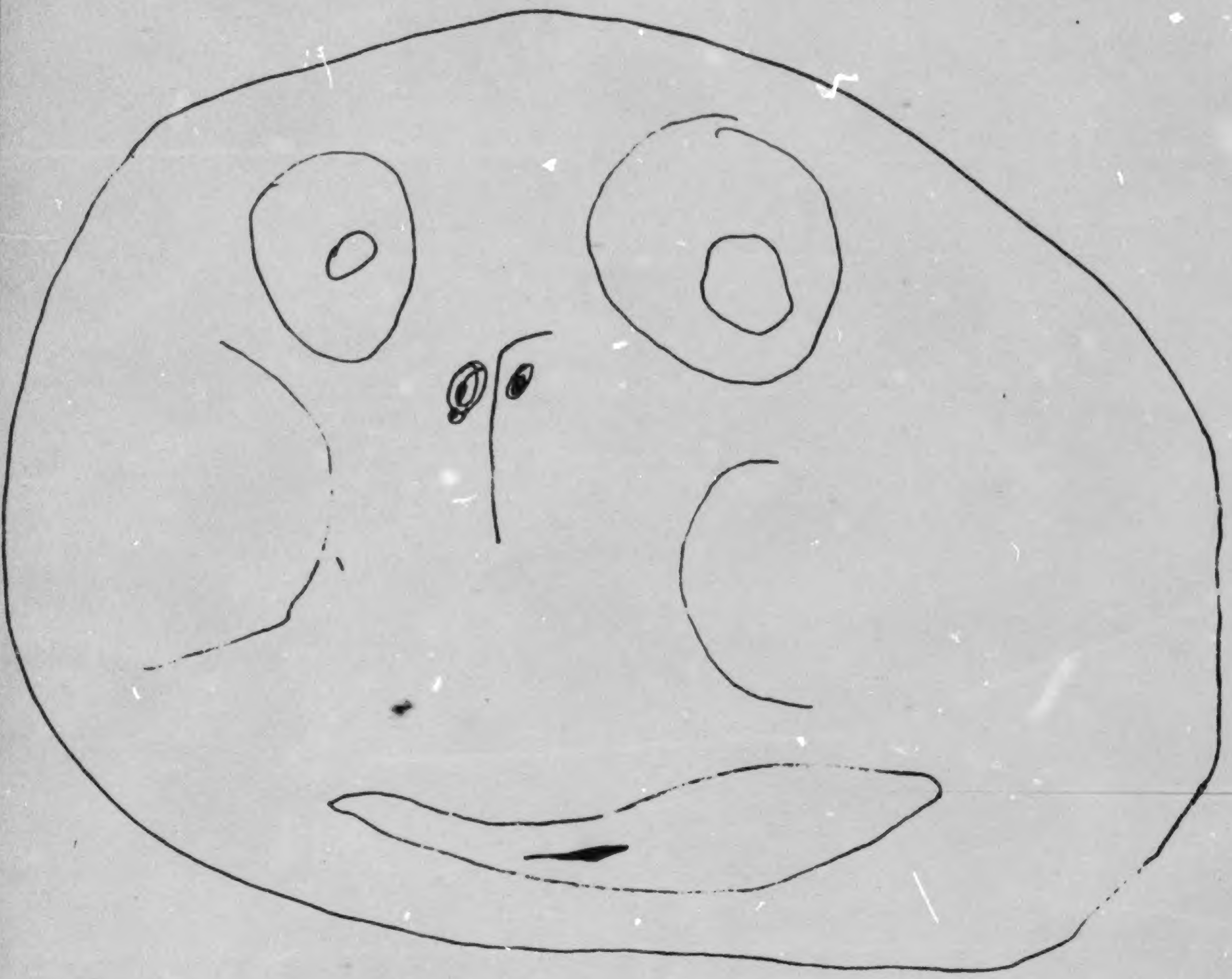
Note:
It is extremely important that you do not make comments about children's drawings of themselves or their families, but rather ask children to make their own comments only if they are willing. This gives children an opportunity to share yet still protects their need for privacy.

Comments from the teacher or teaching assistant, such as "You forgot to put on the arms," or "He has no ears or feet," are inappropriate and may be demeaning. The child may have left out parts and emphasized others for his own particular reasons that need not be pried into. A teacher who asks a child to alter or add onto his drawing runs the risk of having the child do something for the teacher rather than for himself. He may also lose his own self-expression and put on a "phony" one for someone else. He may also feel that his drawing isn't "right" or "good enough" for the teacher.

It is important that teachers and teaching assistants simply listen to what children say about themselves and family, rather than make comments that may invade children's privacy or make judgments about what children "should" or "should not" do or feel.

---

*"*This kind of 'show and tell' has all of the positive characteristics and none of the negative, in which all children sit while one brags.*" *(Glen Nimnicht).* "*In the negative 'show and tell' there is no commitment from the audience. There is no playback to the actor.*" *(M. Biestman)*



4 years

from: Florence Robinson, director, teacher. Parent-Child Development Center, Oakland, Calif.

Follow-up to "Children and Their Families"*

Progression to Specific Reading Skills-Word Recognition

Word Families

Phonograms

Rhyming

Initial Consonants and Word Endings

(5-7 year olds)

This example illustrates the teaching of reading skills and relates them directly to the child, his experience in dramatic play, and his understanding of the concept of family and self (using the analogy of their own families to word families).

Teaching in this way may be more relevant for children. They may thus be willing to learn reading skills with more understanding and more delight than learning the same thing through texts, workbooks, or reading programs. The teacher takes the role of director of a play, giving minimal but clear directions. Most of the time she takes the role of an observer. She may learn a great deal about children and their families from observing them and their interaction in this lesson.

For:

A group of seven to nine children (teacher may include more children as observers, if she would like).

Materials:

3-4 large cards. One of the following is written on each card: (op), (in), (at).

3-4 large cards. One of the following is written on each card: (p), (m), (h).

Instructions:
(to be given by teacher or teaching assistant to children)

1. Six children choose a family in which they want to be the adults: Two for the "op" family, two for the "in" family, and two for the "at" family--Mama "op" and Papa "op"--or if not Mama, another adult--Auntie "op" or Grandmother "op"--if not Papa, another adult--Grandfather "op" or Uncle "op." (Give this choice because some parents may be divorced or dead or may have moved away. Each child needs to be given support for his concept of family, not a stereotyped one that the teacher thinks should exist. Let the children choose.)

**Adapted from "My Kindergarten" by Margot Biestman (to be copyrighted). Permission for use at Laboratory granted by author. Also from a learning unit, "More Responsive Use of Texts," rough draft, Far West Laboratory, 1972.*

2. Each family takes the card of its family ("op" family, "in" family, "at" family). They sit as two adults per family with some distance between pairs of adults. You may want to ask them to construct a simple "family house" using chairs and a blanket covering for roof.

3. Each pair of "adults" announces who they are (e.g., Mama "in" and Uncle "in").

4. Three more children choose cards: p, m, h. One will play the role of a child in each family. Each makes the sound of the letter on his card.

5. Tell the three children they are to visit the three different families. They take their cards with them. When one gets to a home, let him ask what will happen when he joins the family (e.g., "What family lives here?"--"The 'op' family. I'm Grandpa 'op.' Who are you?"--"If I join, I'll be 'pop'").

6. Give the children time to act out what happens in the "op" family with the addition of "p" to form "pop." Observe the spontaneous interaction.

7. "m" and "h" may visit in the same way, while "p" goes to "in" family and "at" family. What happens in each? OR:

8. What happens when "m" joins as a brother with "p" in the "op" family?

9. What happens when "h" joins the "op" family?

10. What happens in a family where "p" makes a real family word and "h" and "m" are nonsense family words? (e.g., "pin," "hin," "min").

11. During this time, ask the children what has happened in each family. Write on chalkboard or on cards: "pop," "pin," etc., as the action occurs, or children may write these for themselves.

Integration:

Reinforcement games*

1. Ask each visiting child to write his letter and combine it with the families he visited. Ask families to write their family letters and who came to visit them. OR:

2. Let children or teacher fill out a matrix:

	op	in	at
p	pop	pin	pat
m	mop	min	mat
h	hop	hin	hat

**From workshop for Headstart-Follow Through Program Advisors taught by Joanne Yinger, 1972. Also from phonogram matrix games designed by Barry Barnes, Maurice Lyons, Far West Laboratory, 1970.*

	ip	ug	um
sh	ship		
ch	chip	chug	chum
pl		plug	plum

	et	at	it
l	let		
r		rat	
s			sit

3. Ask children which words are nonsense? Which are not?

4. Cover the matrix with blank cards and ask children to guess what words are hiding.

OR:

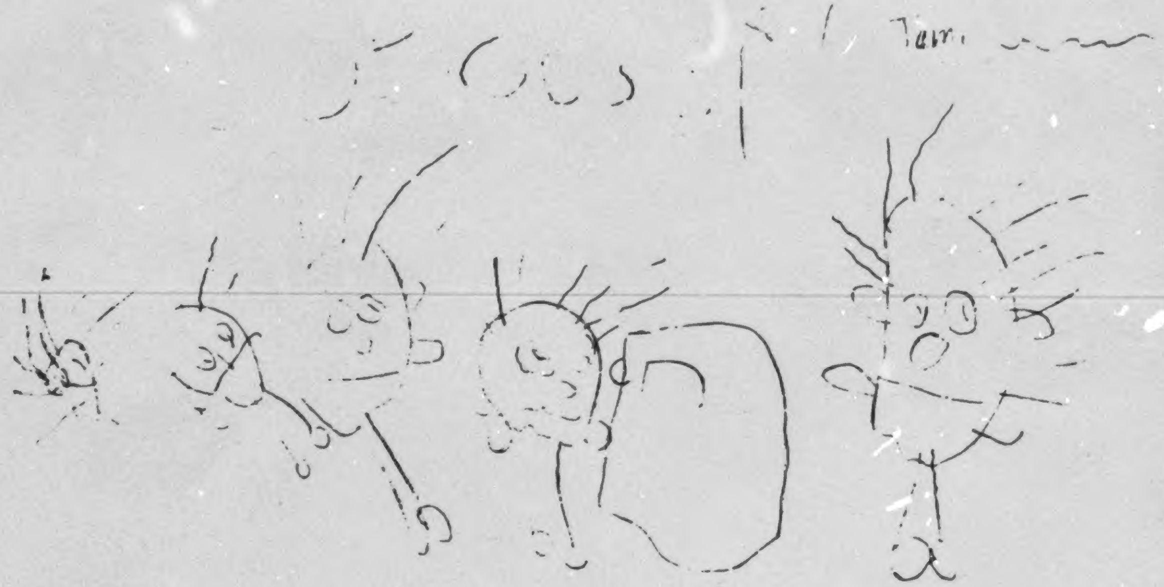
1. Ask children to talk about which combination of families they liked most and which they liked least.

Art

2. Ask them to draw a picture of themselves with their letter.

Writing

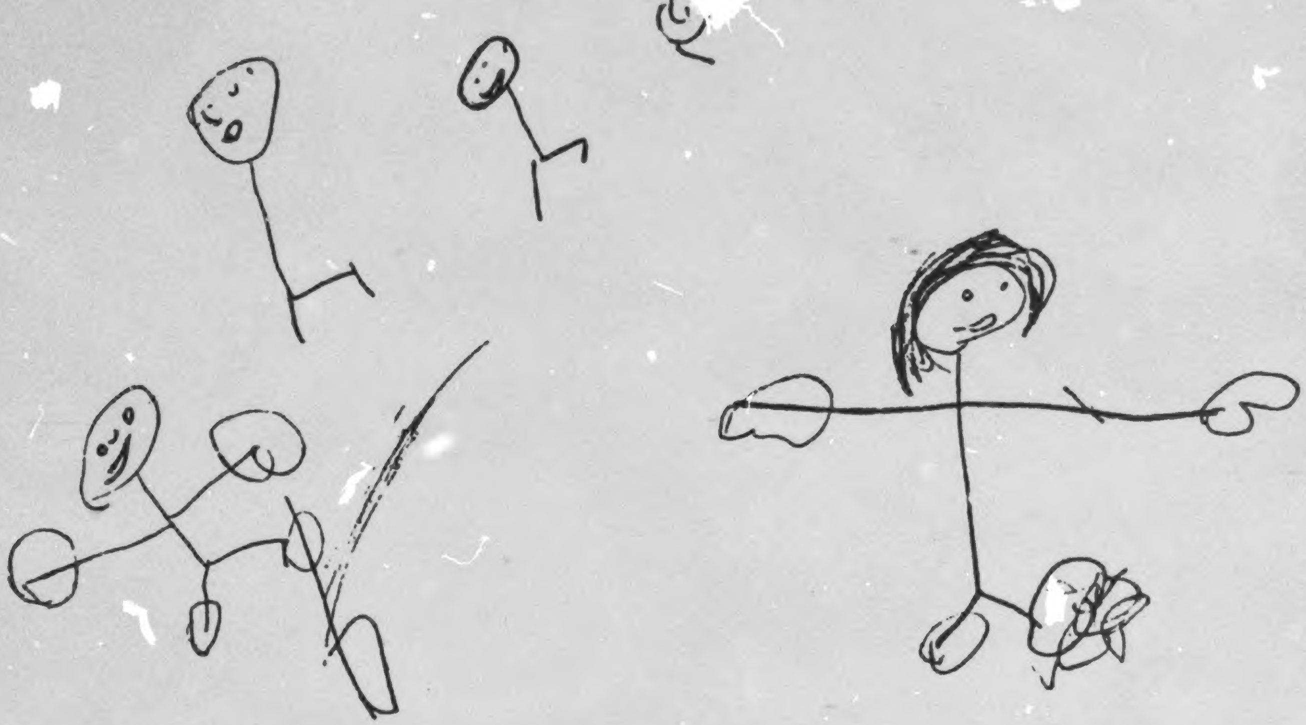
3. Ask them to tell about their picture or write their favorite word.



"A man
A girl
A man
A girl
A girl
A man."

Tami Akers, 4 years.

from: Mary Negrete, teacher. East County Head Start, Antioch, Calif.



"Johnny.
That's Mrs. Littlemoon.
Richy (and points to Richard)
Noelle."

Shelly Gardner, 4 years.

from: Mary Negrete, teacher.
East County Head Start,
Antioch, Calif.

ASSIGNMENT 21 Similarities and Differences in "Balloon Fantasy" and "Children and Their Families"

(for you as an individual)

1. Write or speak into a tape recorder which elements are the same in "Book of Children and Their Families" as in "Balloon Fantasy."

2. Which are different?

3. Read the list on the following page. If you have listed three similarities and one difference, go on to the next assignment. If not, read over the examples again to see if you can find the similar elements. You may have listed similarities and differences the author didn't include, in which case, congratulate yourself.

Similarities Between "Balloon Fantasy" and "Book of Children and Their Families"

1. Children's own experience is used in a learning experience.

2. There is a part in the lesson that every child can do--children of various ages and abilities.

3. There is a progression from one area of language to other areas of language. ("Balloon Fantasy" is from fantasy to movement to art to writing or dictation to reading. "Book of Children's Families" is from recall of past experience, to art, to writing or dictation, to dramatic play to reading.)

4. Focus is provided so that each child has an opportunity to express himself individually and personally, though instructions are given to total group.

5. Each child has an opportunity to learn and discover more about himself.

6. Specific pre-reading and reading skills are taught from the child's experience, rather than from a text.

7. Follow-up has continuity.

Differences Between "Balloon Fantasy" and "Book of Children and Their Families"

1. Content for lesson is different. ("Balloon Fantasy" deals with concept of circle, relationship of child to space and other children. "Book of Children's Families" deals with children's relationships to members of their families, taking concept of a family and working with specific reading skills--word families.)

2. Progression is slightly different. ("Balloon Fantasy" goes from past experience to art.)

ASSIGNMENT 22 Plan for "Book of Children and Their Families" in your classroom

1. After reading the example of "Book of Children and Their Families" write a plan for how you will modify it for your own classroom, or if you do not have one, write one for a classroom you would like to have.*

2. Try your plan in your classroom. Give yourself one week. Try this with a small group if you do not want to try it with the whole class.**

3. Keep a sample of children's work.**

**If you are a Level III learner, write your plan using your own example of memory of a past experience integrated with art, reading, oral or written language. If you need more space to write, use another sheet of paper.*

***For more advanced learners do 2, 3, 4, 5. Refer to resource booklet if you would like additional ideas for plans.*

4. After trying the example, write or speak into the tape recorder your own evaluation. How were the children's responses to your lesson the same as before you worked with this unit?*

5. How were the children's responses different?*

*For more advanced learners do 2, 3, 4, 5. Refer to resource booklet if you would like additional ideas for plans.

Evaluation of Assignment 22

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part III.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan (from Parts II and III)	Criteria the learner thinks were not used in the plan (from Parts II and III)

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan (from Parts II and III)	Criteria the instructor thinks were not used in the plan (from Parts II and III)

In case of disagreement, ask the instructor to clarify and make suggestions for how to meet criteria, if willing.

Instructor check here if learner used one criterion from Part III and at least one other criterion from Part II, 2 and 3 in this plan. YES ☐ NO ☐

ASSIGNMENT 23 Follow-up to "Children and Their Families"

1. Write a plan for a follow-up to "Book of Children's Families" and try it in your classroom for a period of one to two weeks.*

2. Try your plan in your classroom for a period of one to two weeks.**

---

*If you are a Level III learner, write your follow-up to your own example for Assignment 22.

**For advanced learners only do 2, 3, 4.

3. Keep a sample of children's work.

4. After trying the follow-up, for your own evaluation:

   a. What did you like in your follow-up?

   b. What did you not like?

   c. What would you change next time?

Evaluation of Assignment 23

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part III.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan (from Parts II and III).	Criteria the learner thinks were not used in the plan (from Parts II and III)

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan (from Parts II and III).	Criteria the instructor thinks were not used in the plan (from Parts II and III)

In case of disagreement, ask the instructor to clarify and make suggestions for how criteria can be met, if willing.

Instructor check here if learner used one criterion from Part III and at least one other criterion from Part II, 2 and 3 in this plan. YES ☐ NO ☐

Learner's Record — Part III

When you are ready, ask your instructor to review your assignments in Part III. These are also to include work done by children (if you have taught in the classroom). Your instructor will fill out this form.

Level I
(For learners who have written plans, but who do not have a classroom or have not tried their plans in a classroom.)

	YES	NO
a. Learner has completed and passed, using criteria from Parts II and III.	____	____
b. Learner has completed and passed one follow-up plan.	____	____
c. Learner has attended two-thirds of all workshops given in Part III (number depends on instructor --may be just one workshop).	____	____
d. Learner has participated or observed (taking notes) in two-thirds of workshops attended.	____	____
e. Learner has completed two-thirds of self-assessment assignments.	____	____

Level II
(For learners who try plans in the classroom adapted directly from the unit. These learners are to be scored in Level I as well as Level II.)

a. Learner has tried one plan.	____	____
b. Learner has tried one follow-up plan.	____	____
c. Children's work has been presented, showing use of at least two criteria in each plan.	____	____

Level III
(For learners who try plans in the classroom, using their own examples with criteria from the unit. These learners are to be scored in Level I as well as Level III.)

a. Learner has tried one plan, using own example.	____	____
b. Learner has tried one follow-up plan, using own example.	____	____
c. Children's work has been presented, showing use of at least two criteria in each plan.		

Learner has passed Part III, using criteria from Parts II and III, at Level (I, II, III)

If you have not passed using the criteria, go back and work through Part III again. Ask for help from another learner, refer to the resource booklet, or try another unit. If you are willing, write your response to this direction. What do you like about it? What don't you like?

ASSIGNMENT 24 Celebrating and complaining about Part III

You have now completed Part III of the unit.

Write two statements of what you have to celebrate for yourself in this part.

1.

2.

Write two statements of complaint about the unit. Each time you complain, reward yourself with a jelly bean or gum drop of your favorite color.

1.

2.

Think about your definition of teaching children to integrate language experiences. Turn back to page 4 and read your definition again. Is it the same or different now? If you have any changes or additions, write them on that page.

What is your response now to your definition?

Go back to your self-assessment of Part III and see how your self-assessment is the same as or different from when you started Part III.

Part IV

D angry - hesitating to kick ball 1st week.

using the process of integration:

a. from spontaneous activities or free-choice time

b. making your own examples

PART IV USING THE PROCESS OF INTEGRATION OF AN EXPERIENCE

Expectations

The fourth part of the unit deals with:

1. Using the process of integration from spontaneous activities or free-choice time.
2. Making your own examples--learners using what they have learned to plan, evaluate, and try out their own examples, in order to illustrate their understanding of teaching children to integrate language experiences.

The learner is expected to:

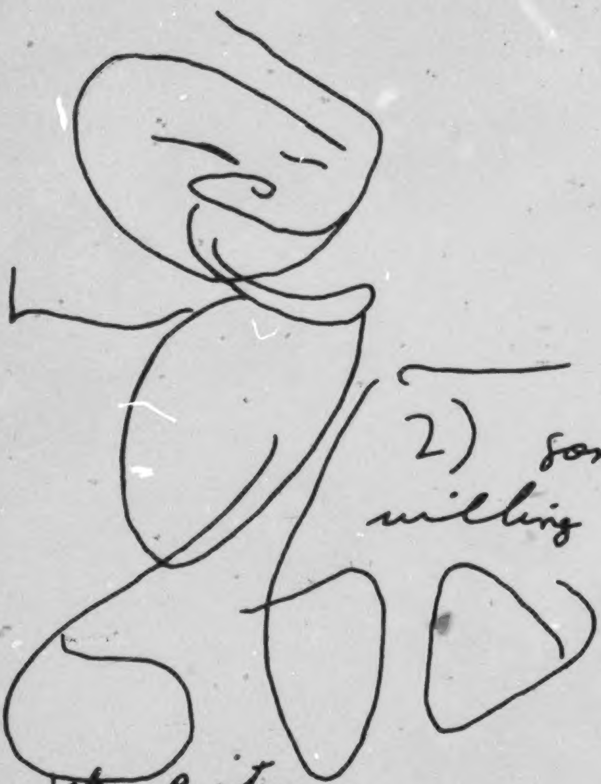
a. Become acquainted with one criterion in Part IV.

b. Read descriptions of lessons with children.

c. Plan one lesson for teaching children to integrate language experiences, using three criteria from the unit.

d. Try out his/her plan (if children are available).*

e. Present children's work (if observation is possible).*



2) somewhat pleased - more willing to kick ball 2 weeks

John Braitman

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*For advanced learners only.

f. Be observed teaching one plan (if observation is possible).*

h. Take a posttest. (This may be optional, depending upon whether your instructor or you, if you take the unit by yourself, finds it useful.) The author suggests that you wait for one week after taking the test and then compare your answers with the author's answers and rationale and with your own pretest.

For Any Experience in Part I, II, III, and Other Examples of Teaching Children to Integrate Language Experiences**

Criterion:

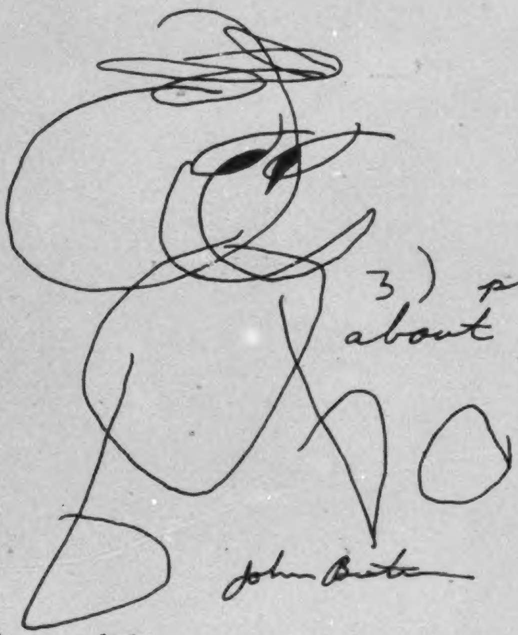
Children have opportunity to:

1. Integrate any of the experiences listed below with art, oral or written language:

   listening to a book being read, seeing a movie, reading a story, drama, playing in the yard, spelling, making music, math, science, etc.

Criteria for Part II - 2 and 3 are also included in this section:

2. Have a simple focus to express themselves individually.
3. Evaluate an experience for themselves.



3) pleased - enthusiasti
about kicking ball - FINAL

John [illegible]

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*For advanced learners only.

**In Part IV, a learning experience may begin in any one medium (reading or fantasy or movement or math, etc.) and progress to other media. The beginning experience does not have to begin with a child's idea (e.g., stories written by other authors), as long as a child is given an opportunity to make his/her own personal response to his/her experience.

ASSIGNMENT 25 Using the process of Integration of an experience From spontaneous Activities or free-choice Time

Read the examples on the following pages 156-158.

Examples of activities using the process of integration in this unit so far have been carefully planned as full learning episodes. You may be able to use them as take-off points for examples of your own. Not all activities using the process of integration need take a great deal of time. Some activities may be for individuals during brief periods of time, and may come after spontaneous play for free-choice activities; others may be for groups.

You may observe children and write down a simple description of what you see them saying or doing during spontaneous play, or free-choice time. You may later read back to them some of what you have written, with their permission. Other examples follow:

1. A child on the playground, kicking a ball--practicing, tongue pressed to upper lip --higher and higher, farther and farther each day--an effort --accomplishment--pride.

To integrate the child's experience in the classroom, read these or similar instructions to the child, slowly, with pauses.

a. Close your eyes and remember the day when you first tried to kick your ball....then the next day....what happened the next two weeks?....now?

b. On one piece of paper draw a picture of yourself kicking the ball the first day, a picture of yourself a few weeks ago, kicking the ball. On a second sheet draw a picture of yourself today.

c. Describe each picture and write (or tell someone)--or write one sentence (e.g., "I can kick the ball.").

2. A girl, twirling her body around the bars--a trick--she is agile, lithe, coordinated --a poor student, no interest in reading. I asked her to come with me in the classroom, to choose her favorite color chalk, and to use the broad side of it. "Draw a picture of yourself twirling on the bars." She smiled, laughed delightedly, and drew a picture loose and free (unlike her usual tight, unintegrated, tiny, classroom drawings and writing), not copied from anyone. (She usually copies in the classroom, puts herself down, not believing that she has something different, something of her own which is better for her because it is hers, her material to work with.) I wrote her description and she put it on the wall--she can read her words--her words describe her movement, her work.

3. Two children on the playground, staring at a wagon wheel, spinning it between their fingers, putting pieces of gravel on the wheel and watching them spin off. I asked the children to come into the classroom, close their eyes for a moment, and remember how the wagon wheel

looked, as it spun the gravel off. Then I asked them to draw the motion of that wheel as it spun and to describe their pictures. As they shared their pictures with others, a discussion arose about machinery and motion. Several went to the library and brought back books. Several others began looking carefully at moving parts of toys, drew the action, and described their drawings.

4. Two children are painting together--a little girl next to a little boy.*

Boy: "What's your name?"

Girl: (gives an incorrent name) --winks, and turns her back.

Boy: "No, it isn't....Love me or hate me?"

Girl: "Hate you."

Boy: "Then you want to kill me."

Girl: "No, I don't." (turns her back, flirts)

A play--with words; their script. A teacher may read these words back to the children. They have been the actors. From this they may draw pictures of each other--they may learn to read important words because they are theirs--"love me, hate me, kill me, name" --live words with lots of meaning.

5. Two children playing with blocks, making animal sounds, using Cuisenaire rods for dog biscuits --dogs and cats.** I asked them to close their eyes and think about their dogs-and-cats game. I asked one to be the cat and the other to be the dog. If the animals could speak, what would they be saying to one another? I asked them to make the sounds of the dogs and cats. I wrote some of what they said and read it back to them.

From a Berkeley Follow Through Program, first grade, a videotape by Sally Beckman, Far West Laboratory, 1970.

***From a Salt Lake City Follow Through kindergarten, 1970.*

ASSIGNMENT 26 Planning your own examples of Integrated Language Experience

1. Think of an example of your own that contains the same elements as experiences in this unit.

Your references are:

- a. A list of the criteria in this unit on page 163 (or if you have no classroom, write what you would do if you had one).
- b. Examples which meet criteria and examples which do not meet criteria for Part I on page 26 and Parts II and III on page 165.
- c. "Listening Walk," "Balloon Fantasy," "Book of Children and Their Families," "Spontaneous Activities."
- d. Examples listed in the initial self-assessments on pages 64, 113.
- e. Resource booklet for additional ideas for plans, if you would like.

2. Write or speak into the tape recorder a plan with steps you will use. As an introduction to your plan, write:

Your purpose:

what language skills you are teaching,
what criteria you are using,
what materials you will use.

Then write:

what you will say and do,
what children will do.

Evaluation of Assignment 26, Plan 1

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part IV.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan (from Parts I, II, III, or IV)	Criteria used in the plan (from Parts I, II, III, or IV)

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan (from Parts I, II, III or IV)	Criteria the instructor thinks were not used in the plan (from Parts I, II, III or IV)

In case of disagreement, learner ask the instructor to clarify and make suggestions for how to meet criteria, if willing.

Instructor check here if learner used at least three criteria from Part I, II, III or IV, in this plan. YES ☐ NO ☐

ASSIGNMENT 27 Follow-up

1. Based on the initial plan you have just made, write or tape-record a plan for follow-up using pre-reading or reading skills. Include three criteria from the unit.

Evaluation of Assignment 27, Plan I

Fill out your learner portion of this sheet before giving to instructor with your plan at the end of Part IV.

To Be Filled Out by the Learner

Criteria the learner thinks were used in the plan (from Parts I, II, III or IV)	Criteria the learner thinks were not used in the plan (from Parts I, II, III or IV).

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the plan (from Parts I, II, III or IV)	Criteria the instructor thinks were not used in the plan (from Parts I, II, III or IV)

In case of disagreement, learner ask the instructor to clarify and make suggestions for how to meet criteria, if willing.

Instructor check here if learner used at least three criteria from Part I, II, III or IV in this plan. YES ☐ NO ☐

Some Specific Criteria for an Integrated Language Experience

Part I — Listening

Children have opportunity to:

1. Integrate listening with reading, art, oral and written language.
2. Relate listening skills to their own personal experience on field trips.
3. Experiment with and distinguish between sounds they make (for reading).
4. Observe teacher writing some symbols for sounds they make--or children write symbols if they are able.

Part II — Fantasy and Movement

Children have opportunity to:

1. Integrate fantasy and movement with art, reading, oral and written language.
2. Have simple focus to express themselves individually.
3. Evaluate an experience for themselves (what did they like and/or not like?).

   Or: What is similar in their experience?
   What is different?

Part III — Memory of Past Experience

Children have opportunity to:

1. Integrate memory of past experience with art, reading, oral and written language.

Criteria 2 and 3 from Part II.

For Any Experiences in Parts I, II, III, and Other Examples of Teaching Children to Integrate Language Experiences

Children have opportunity to:

1. Integrate any of the experiences listed below with ~~art,~~ oral or written language:

   listening to a book being read, seeing a movie, reading a story, drama, playing in the yard, spelling, making music, math, science.

Criteria 2 and 3 from Part II.

Note:
In Part IV, a learning experience may begin in any one medium (reading or fantasy or movement or math, etc.) and progress to other media. The beginning experience does not have to begin with a child's idea (e.g., stories written by other authors), as long as a child is given an opportunity to make his/her own personal response to his/her experience.

Examples of Criteria

Fantasy, movement, art--integrated with reading, writing, oral language.

Memory of past experience--integrated with art, reading, oral writing, oral language.

Examples of teaching children to integrate language experiences (e.g., reading integrated with art, oral and written language).

1. Experiences in one area of language are integrated with some other aspects of language.

Examples Meeting Criteria

Explore same idea in several media one day.

a. Children move like their favorite animal. Then they draw a picture of themselves moving like their animal. They tell or write how they moved.

b. Children draw a picture of their favorite or least favorite character from a story that they have read or has been read to them. They tell or write about their character or their drawing.

Instructions in one medium one day, expanded and followed up in another media the next day.

a. Continuation and Extension of 1.

The following day children make the sound their animal would make. They learn symbols for initial sounds they have made (or words). They meet with a friend, make their sound to the friend, and have the friend guess what animal made that sound. One child teaches the symbol for his initial sound to the friend.

b. Continuation and Extension of 2.a.

The following day teacher reads what children have dictated or written and puts on a tape recorder. Children listen to tape, following along with printed script. A day later, children act out story, using characters they have chosen. Each child says one word about his/her character. The teacher writes that word on a card and child keeps it in a word bank. One child teaches his word to another child.

Or: Ask children to talk about or write how the character they chose is like them and how that character is different from them.

Instructions in one medium one day--child uses skills by integrating in other media a week or more later (e.g., teacher presents a sound with a symbol one day, child makes that sound and identifies with symbol another day in his dictated story).

a. Children find a picture of their animal in a book.

Or: Find symbol for sound he has made previously. Circle symbols within a sentence in a book or within a word a child says.

b. Children identify their words in a book or a story, or on a sign at a later date.

Or: Teacher reads another story and asks children to listen for words they have heard before.

Or: Plays a word game with words they have used (like lotto, etc.).

Examples Not Meeting Criteria

Language arts are taught separately. There is no work to help a child assimilate skills or experience. After a child finishes one activity he goes on to another unrelated one. There is no follow-up. There is no use of another medium.

a. Children move like their favorite animal and dance an animal circus together.

b. Children are in a group reading orally with a teacher, teacher is reading to children, or they are sitting at a listening center hearing a record. When they are finished, they go to a group for spelling or make playdough shapes.

c. Children read a story about a fairy tale or monster characters. They talk about what they have read for awhile. Then they listen to records unrelated to what they have read.

d. Children look at pictures of animals. They learn names of animals, Then color in their coloring books.

2. Children are given simple focus to express themselves individually.

Examples Meeting Criteria

a. Teacher or teaching assistant shows picture of a circus and says, "Talk about or write what you would be in the circus if you could be there."

b. "Talk or write about what you like and don't like about your picture."

c. Teacher or teaching assistant shows photographs in a magazine and says: "Talk or write what seems similar to you in this photograph? What is different?"

d. "Talk or write about yourself walking in the rain. What happened as you walked?"

e. "Describe raindrops as they look on the window."

f. "Imagine you are a balloon. How would you move? Show how you would move. Draw your balloon as it moved."

g. "If you are not willing to talk or write about this, talk or write about what you would rather be doing now, if you had a choice."

Examples Not Meeting Criteria

Teacher or teaching assistant gives little or no focus.

a. "Tell about your picture. Write about the rain. Draw whatever you want."

Teacher or teaching assistant quickly gives many foci or directions in a single lesson.

b. "Here are some vegetables. Which ones do you like? What color are the vegetables? Smell them. How do they grow? Feel them. Taste them. Would you be Miss Cauliflower, Miss Broccoli, Mr. Squash. Draw the three vegetables."

Or: After reading a story: "Who was Billy? Who did he play with? Say what happened when he met the postman. What did his mother do about what happened when he came home?"

Teacher or teaching assistant gives focus so that all work is the same or away from child's own self-expression.

c. "Everyone make a snowman that looks like the one in the book or like the teacher's."

3. Children have opportunity to evaluate an experience for themselves.

Examples meeting criteria

a. Ask what is similar in their experience and what is different? (Child may see how he/she and his/her situation is the same as and different from others.)

b. Ask what a child likes and doesn't like in an experience. (The experience becomes clearer to the child so he is able to make decisions based on what is pleasing to him and what is not.)

Examples not meeting criteria

Teacher or teaching assistant gives no opportunity for a child to say what he likes or does not like, or say what is similar in his experience and what is different. At the end of an experience, child goes on to another activity without evaluation.

ASSIGNMENT 28 Observation*

Observation 1

1. When you are ready (give yourself one to two weeks), ask your instructor to come and observe you teaching your example or follow-up of integration of a child's experience in language arts. (Whether or not this observation takes place is to be decided by instructor and you.)

2. After teaching your example or follow-up, write or speak into a tape recorder a description of what you did, and what children said or did. Keep a copy of children's words and/or work.

---

*For advanced learners only.

3. For your own evaluation write:

   a. How you felt about being observed.

   b. One thing you liked about your lesson.

   c. One thing you did not like.

   d. One thing you would extend or change, if any.

Observation 2*

To Be Filled Out by the Learner

Criteria the learner thinks were used in the example observed from Parts I, II, III, IV.	Criteria the learner thinks were not used in the example observed from Parts I, II, III, IV.

To Be Filled Out by the Instructor

Criteria the instructor thinks were used in the example observed from Parts I, II, III, IV.	Criteria the instructor thinks were not used in the example observed from Parts I, II, III, IV.

If there is a disagreement ask instructor for suggestions on how to meet criteria, if willing.

Instructor check here if learner used at least three criteria from Part I, II, III or IV in this plan.

YES ☐ NO ☐

For advanced learners only.

1. If you are willing, read or tell to the instructor one thing you liked about your lesson, one thing you didn't like, one thing you would extend or change (from page 168).

2. Ask your instructor if he/she is willing to share one thing he/she liked, one extension or suggestion for change, if any.

Learner's Record - Part IV

When you are ready, ask your instructor to review your assignments in Part IV. These are also to include work done by children (if you have taught in the classroom). Your instructor will fill out this form.

Level I
(For learners who have written plans but who do not have a classroom or have not tried their plans in a classroom.)

	YES	NO
a. Learner has completed and passed, using criteria from Parts II and III.	____	____
b. Learner has completed and passed one follow-up plan.	____	____
c. Learner has attended two-thirds of all workshops given in Part III (number depends on instructor --may be just one workshop).	____	____
d. Learner has participated or observed (taking notes in two-thirds of workshops attended.	____	____
e. Learner has completed two-thirds of self-assessment assignments.	____	____

Level III
(For learners who try plans in the classroom, using their own examples with criteria from the unit. These learners are to be scored in Level I as well as Level III.)

a. Learner has tried one plan, using own examples.	____	____
b. Learner has tried one follow-up plan, using own example.	____	____
c. Children's work has been presented, showing use of at least three criteria in each plan.	____	____

Learner has passed Part IV using criteria at Level (I, II, III)

If you have not passed criteria in Part IV, go gack and work through it again. Ask for help from another learner, refer to resource booklet, or try another unit. Write your response to this direction. What did you like or not like?

ASSIGNMENT 29 Integration of expectations, celebration

Final Assignment

1. Your expectations:
    a. Write one thing you like about the unit that you expected.

    b. Write one thing you liked about the unit that you didn't expect.

    c. Write one thing you didn't like that you expected.

    d. Write one thing you didn't like that you didn't expect.

Or: Draw a picture of what you would like to do to the person who designed this unit.*

*This assignment is from a lesson plan developed in summer schools at the Institute for Creative and Artistic Development. I have also used this assignment in "Language Experience" Vol. 1, FWL, 1970, and Natividad DeAnda has used it in his learning unit, *Helping Children Develop Healthy Self-Concepts*, FWL, 1974.

2. Will you go on?

   a. Do you plan to continue what you have learned in this unit, during the next nine months?

      YES ☐ NO ☐

   b. If so, write three ideas you plan to continue.

      1.

      2.

      3.

   c. How often do you plan to have activities that have a focus on teaching children to integrate language experiences? Check which one is realistic for you.

      (1) more than once per day

      (2) once every day or two

      (3) once per week

      (4) once every other week

      (5) once per month

      (6) never again

Think about a celebration you would like to have upon completing this unit. If you are willing, ask if another class member (or more) would like to celebrate with you.

Write what you will do to celebrate.

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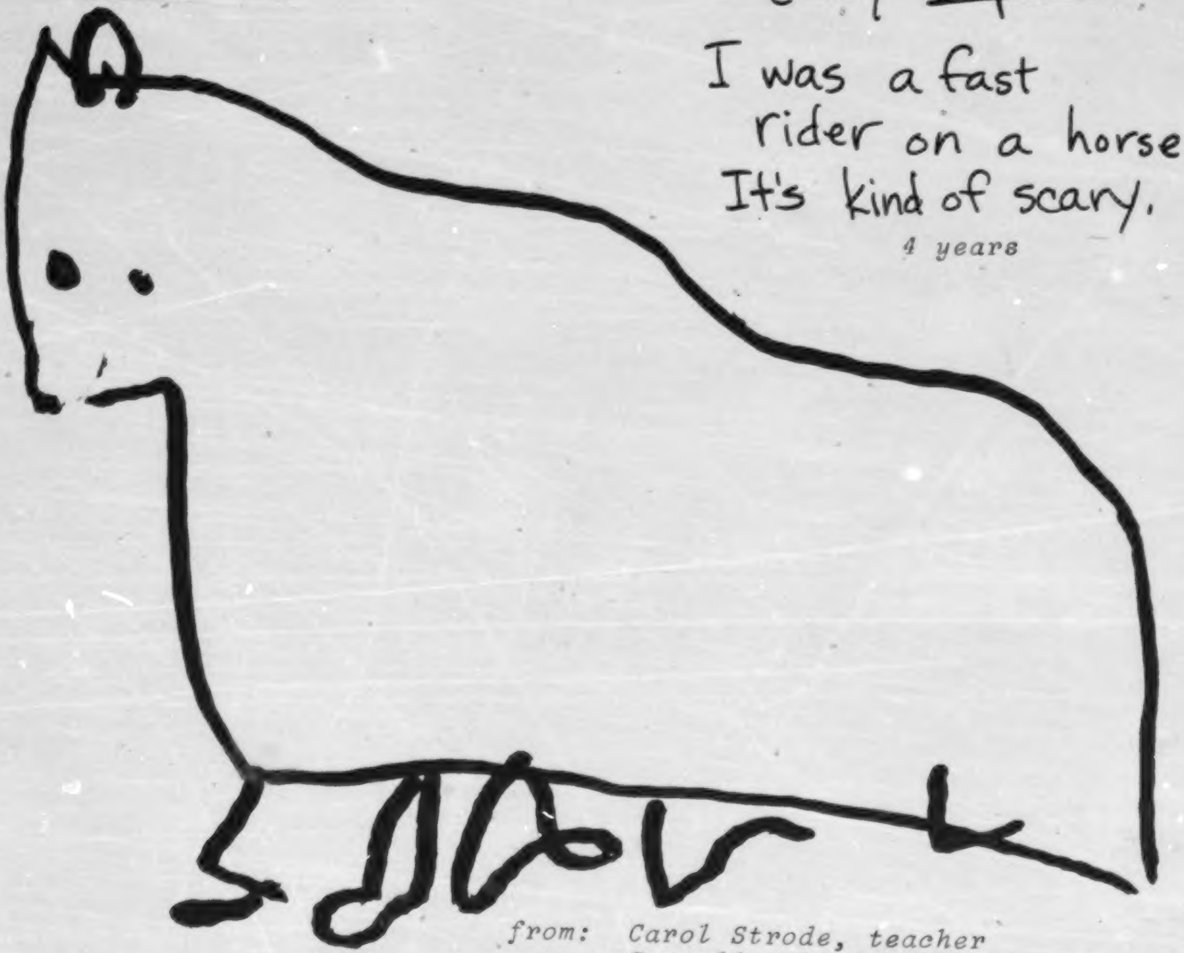
Learner's Resource Booklet

Emery - [redacted]

I was a fast
rider on a horse.
It's kind of scary.

4 years



from: *Carol Strode, teacher*
Seagull School, Honolulu, Hawaii
Louise Bonner, trainer

Part I

This is a resource booklet for learners. It may be useful as learners begin to write plans and modify examples for their classrooms at various age levels.

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PART I Listening integrated with other language arts

The following examples of integrated listening experiences are written by program advisors, students, teachers, and teaching assistants after being participants in the "Listening Walk" workshop and reading examples in the unit. These people took part in preliminary field tests of this unit. The lessons have been modified for children of various ages.

1. Preparation for Listening
2. Sounds of Animals
3. Animals Talking to One Another
4. Sound of Sand Dropping in a Bucket
5. Integration After Listening to Records
6. Integration of Sounds Outside

Example 1-a **Preparation for Listening**

(3-5 year olds)

a. "Use tape recorder to record different sounds to see if children can recognize them--sounds such as a car horn honking, a whistle, sound of water running, sound of footsteps, sounds of brushing teeth, sounds of different animals such as the dog bark, cat meow, rooster crowing." (Ruby Morgan and Dorothy Adams, students at Merritt College, Oakland, Calif.)

(3-5 year olds)

b. "The children were given directions to listen without making a sound for a couple of minutes. They were then asked what noise they heard outside. At that time they did hear sirens, so I used that sound and asked them to make figures in the sand of the sound, either by using their feet or hands or a twig. Most of the children made large circles (spirals) and enjoyed making the figures in the sand." (Barbara Shaw, student director of Preschool, Oakland, Calif., written for a class at Merritt College.)

(3-5 year olds)

c. "I read a story about farm animals, then I used pictures of farm animals....I divided the children into two groups. Group 1 (showed) the pictures and Group 2 supplied the sounds (of the animals). Then each took turns looking in the mirror at the shape of his mouth when he made the sound." (Mae Wilson, teaching assistant --Preschool, Oakland, Calif., written for a class at Merritt College.)

Example 1-b **Listening Experience**

Write out a plan for a listening experience you will try with children. Write the steps you will use. (This may be an example which has been presented in this unit or one supplied by your instructor; it may also be an adaptation you have made, so long as you have used four criteria.)

Telephone Whispering Game

(5-8 year olds)

Criteria

1. Children have opportunity to relate listening to own experience on field trips, in classroom (listening games in classroom).
2. Children have opportunity to experiment with and distinguish between sounds and words they produce.

Steps

1. Divide class into three groups --seven children in each group with one teacher.
2. One group will whisper sounds, one will whisper words, and one will whisper short sentences or a few words.
3. Each group will say what came out of whispering game, then will repeat what was first whispered.
4. Each child will have a turn to pass the message.

After your plan is complete and has been used, evaluate:

1. What was useful to you and children?

   They were able to sit quietly and learn to concentrate on what they heard. They learned to repeat what was whispered. They were able to use own imagination for own sounds.

2. What was not useful? Why?

   "We had three groups going at one time in room and some children could not concentrate on own group."

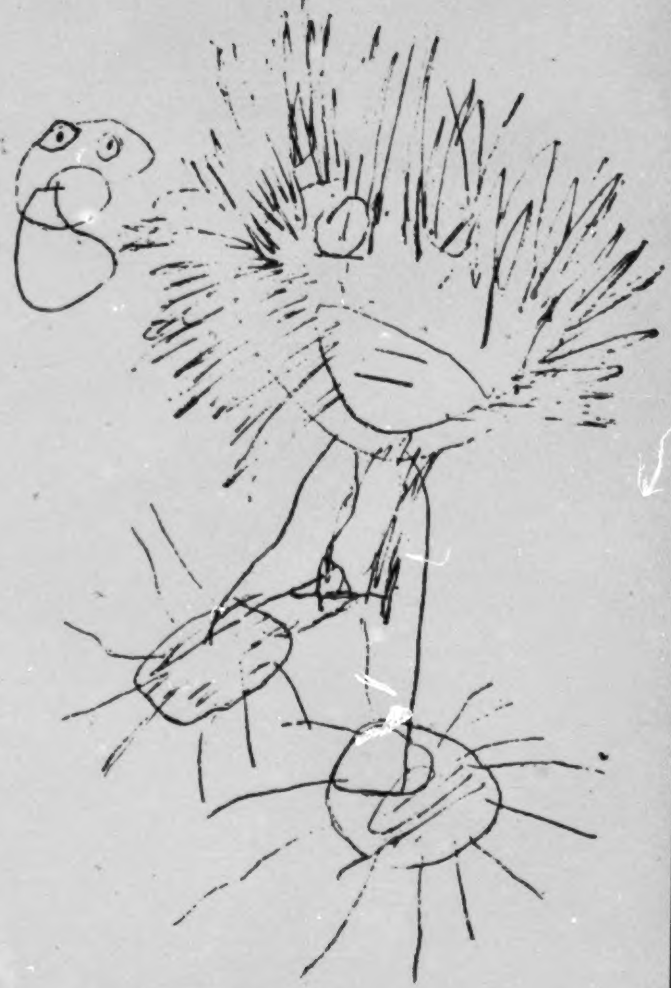
3. What would you change, if you tried the example again?

   "Not play right before lunch. Not let one child participate because he is unable to sit still long enough to make it a meaningful experience." (Vickie Gomez, Valora Farmes, Susana Casias, Salt Lake City Follow Through Program.)

Example 2-a **Sounds of Animals**

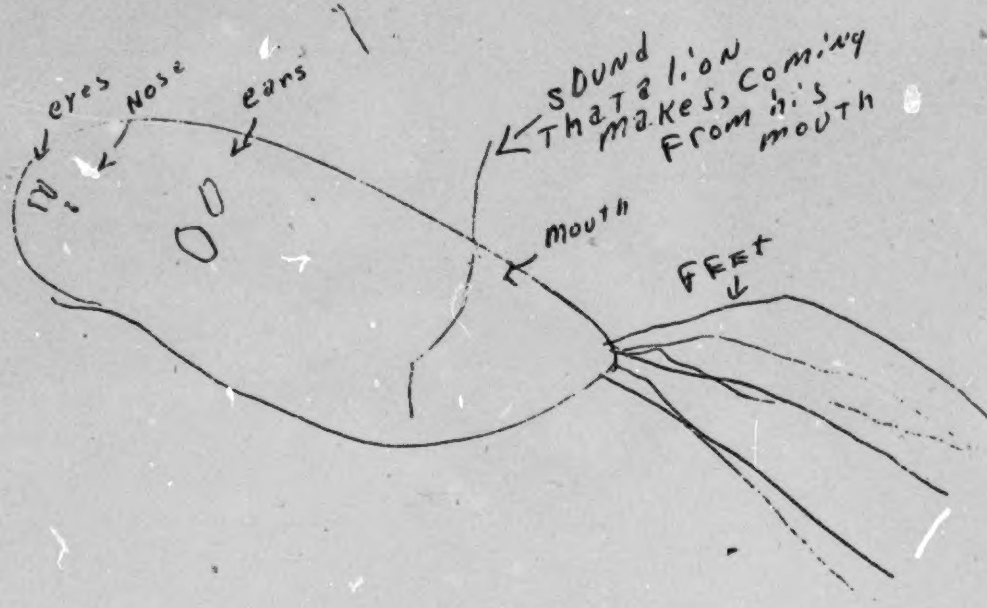
(3-5 year olds)

"I had the children choose an animal that they like best and had them tell the sound it makes. Then I had them draw a picture of the animal and/or the sound." For some results see the following. (Raydean Akins, teaching assistant, East County Head Start, Antioch, Calif.)



Hattie: "My Favorite animalis a duck." "When it moves it goes "shhhish." "When it's still it goes quack! quack! quack! quack!" "From it's mouth comes the quack."

Chad. "My favorite animal is a lion.
"A lion goes pat! pat! pat! when it walks.
"When it stands still it just listens
and looks!" "It says "highh"."!


eyes
Nose
ears
SOUND That lion makes, coming From his mouth
mouth
FEET

Example 2-b

(5-7 year olds)

Criteria

1. Children have opportunity to relate listening to their own experiences on field trips.
2. Children are asked to listen for sounds--animal and others that they hear while at the zoo.
3. Back in the classroom the next day, the children are asked to think of their favorite animal and the sound it makes. They produce the sound and other children attempt to guess the identity of the animal, or the child tells the name of the animal.
4. An experience chart is made with input from the children who participate:

A camel says,

A bear goes,

(Use the children's choice of animals, the children's ideas for sounds, written in their exact language.)

Experience Chart

Animal Sounds at the Zoo

The monkey said, "Oo-oo-As-aa!"
(Suzy Bell)

The tiger says, "Kah-ahp!"
(Leona Fakatoufitita)

The bear went, "Rrr-ar!"
(Julius Arms)

5. Children who choose to do so may draw or paint a picture of their favorite animal and write about the sound it makes.

Team K/1st:

Carol Troxel Betty Carter

Jean Verzal Pili Wolfe

(Roosevelt School, Tacoma, Washington, after a workshop on listening by Fannie Smith, program advisor, Follow Through.)

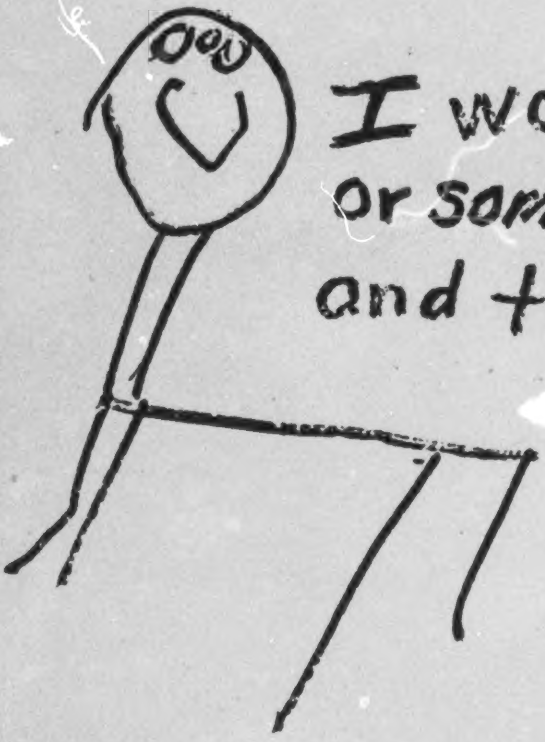
Example 2-c Follow-Up to a Zoo or Animal Experience

(3-5 year olds)

"On another day, during group time, the teacher and a small group of children do dramatic play. Example: 'If you could be one of the animals at the zoo, which one would you be?' Child: 'I would spray water on Michael like the elephant did.'" (Head Start, Tacoma, Wash., after a workshop by Fannie Smith, program advisor.)

Marc

A Lion



I would bite every one
or some People
and that's all.

"If you were an Animal what would you be? What would you do?"

4 years

from: Mark, Barbara Taylor, kindergarten teacher. Oakland Public Schools, Calif.

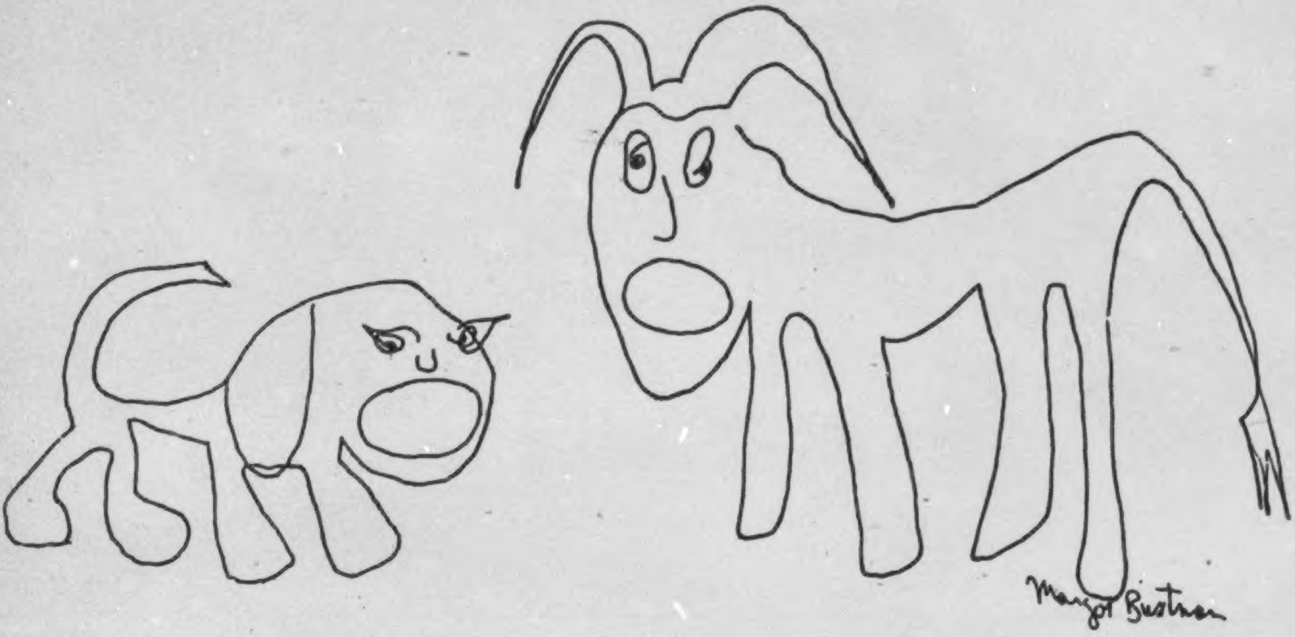
Example 3 **Animals talking to one another**

(5-8 year olds)

"Put 'A' 'a' on the board. I name the letter and say the name...'A' says many sounds. Today he can only say 'a.' (Demonstrate short 'a' sound as in cat...Role play. Have other children talk to animal with the animal only responding with the 'a' sound."
(Joyce Lang, program advisor, Lebanon, New Hampshire.)

Or: "Say to the children, 'Fantasy you are an animal who can only say 'a.' Draw a picture of an animal making that sound. Meet with an animal friend and show your drawings to one another.'"
(Margot Biestman, see illustration on following page.)

"...Now talk in 'a' language...all you can say is 'aaaaaaaaa'--loud and soft, long and short, high and low."
(Gene Berry, program advisor, Salt Lake City, Utah.)

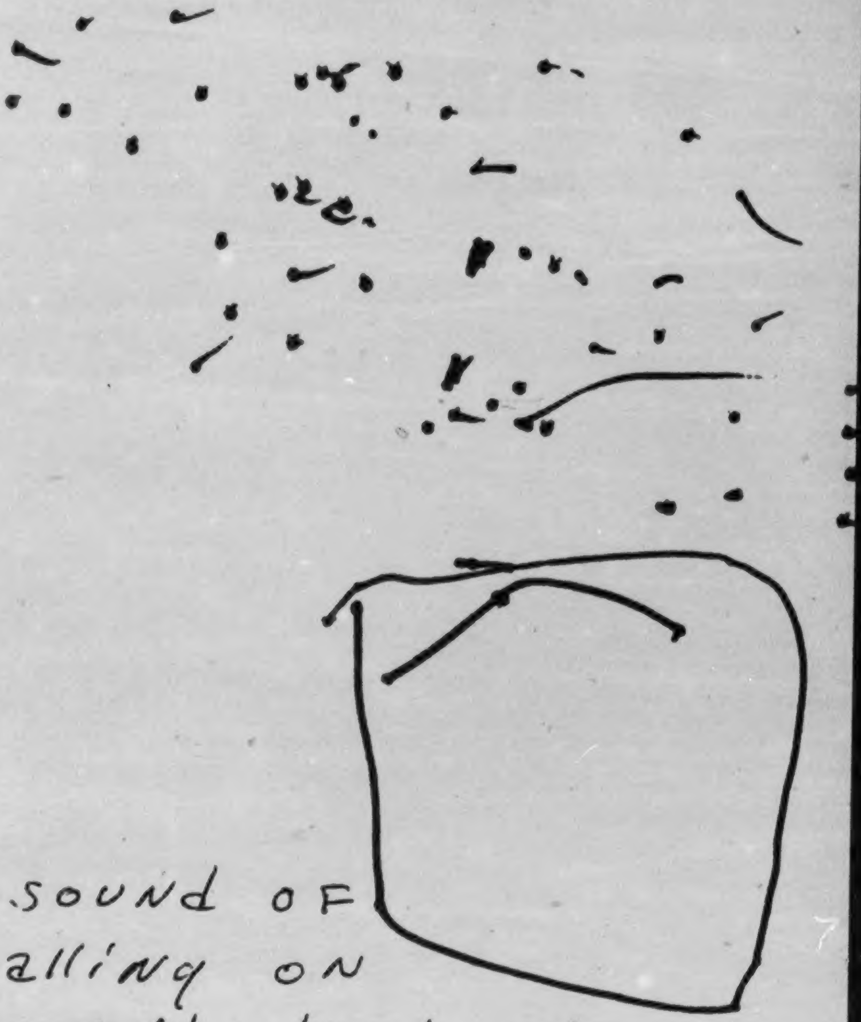


Example 4 **Sound of Sand dropping in a Bucket**

(3-5 year olds)

"Here I let sand sift through my fingers. First I let it fall on the sand in the sandbox, then on a pan, then a plastic animal, then on a bucket bottom. I asked the children to do it also; then I asked them which sound they liked best, and to please draw the sound they liked best.

These are the results (see illustration, next page) and I think they're just beautiful!" (Raydean Akins, teaching assistant, East County Head Start, Antioch, Calif.)



Hattie
"I like the sound of
The sand falling on
The bottom of the bucket."

Example 5-a **Integration after Listening to Records**

(3-5 year olds)

Materials:

Cassette player

Cassette tape

Five books to go with tapes ("The Devel Wind" and "The Disaster Area")

Earphones

Crayons

Newsprint

Procedure

"Have children sit at a table and place earphones on children's heads. Give two children one book. They take turns holding and turning the pages of the book. Turn on tape recorder and children listen to directions given on tape. They turn pages by listening to clunk sound on tape.

(After the tape is finished) the children make sounds with their mouths of the sounds they hear from the tape--wind and ghost sounds. Give them paper and crayons. Children draw pictures of what they heard on the tape. Looking at the drawings one can see letters." (See illustrations on following pages.)
(Mary Negrete, teacher, East County Head Start, Antioch, Calif.)

Example 5-b **Listening to Records**

(5-8 year olds)

Criterion

1. Listening experiences are integrated with some aspects of language, art reading.

Steps

1. "Have tape recorder set out with children's voices on it--singing, reading, individual talking about what animal they would like to be.
2. Follow up tape recorder--by having children paint a picture of what animal they would like to be, and then write down what they said on the tape."

(Vickie Gomez, Valora Farnes, and Susana Casias, Salt Lake City, Follow Through.)

Example 6 **Integration of Sounds outside**

(Grades 2 & 3)

"Materials:

Tape recorder

Cassette tape

Pencils

Lined paper

Large pieces of blank newsprint

Large crayons

1. Four children will be chosen to go outdoors and record outdoor sounds.
2. These four children will share their tape with four other children. The children hearing the tape will write down the names of the objects they think are making the sounds.
3. The children who made the tape will tell the others what the sounds really are.
4. Each of the eight children will draw his favorite sound and the sound he liked least.
5. Each child will write a sentence about (first) his/her favorite sound and (second) the sound he/she disliked most. (See illustrations on following pages.)
6. The children will share their papers.

Skills:

listening

running a tape recorder

spelling

art

feelings--defining them

working in a group and sharing with it

writting--sentence formation

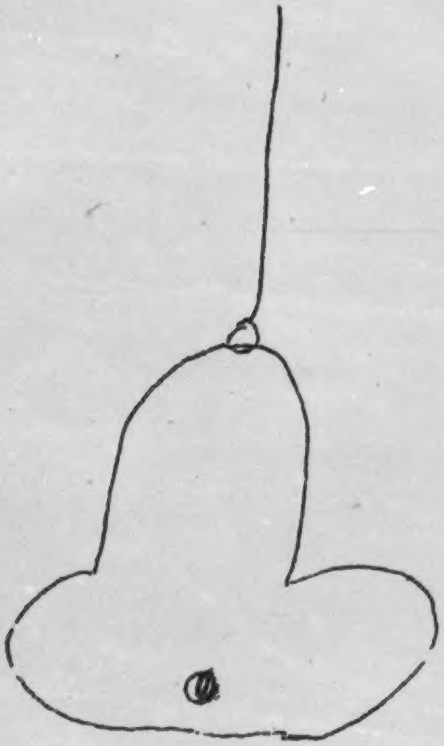
punctuation

capitalization

peer tutoring

responsibility"

(Linda Kay Mock, teacher, Roosevelt School, Tacoma, Wash. Fannie Smith, program advisor.)

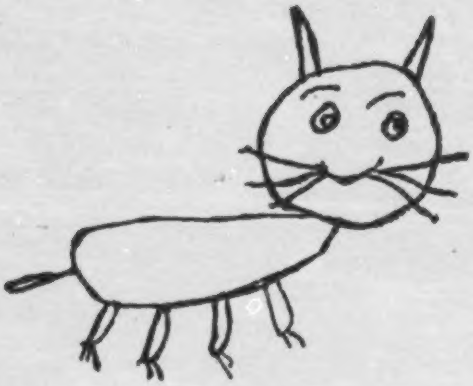


Most I like the bell the best.

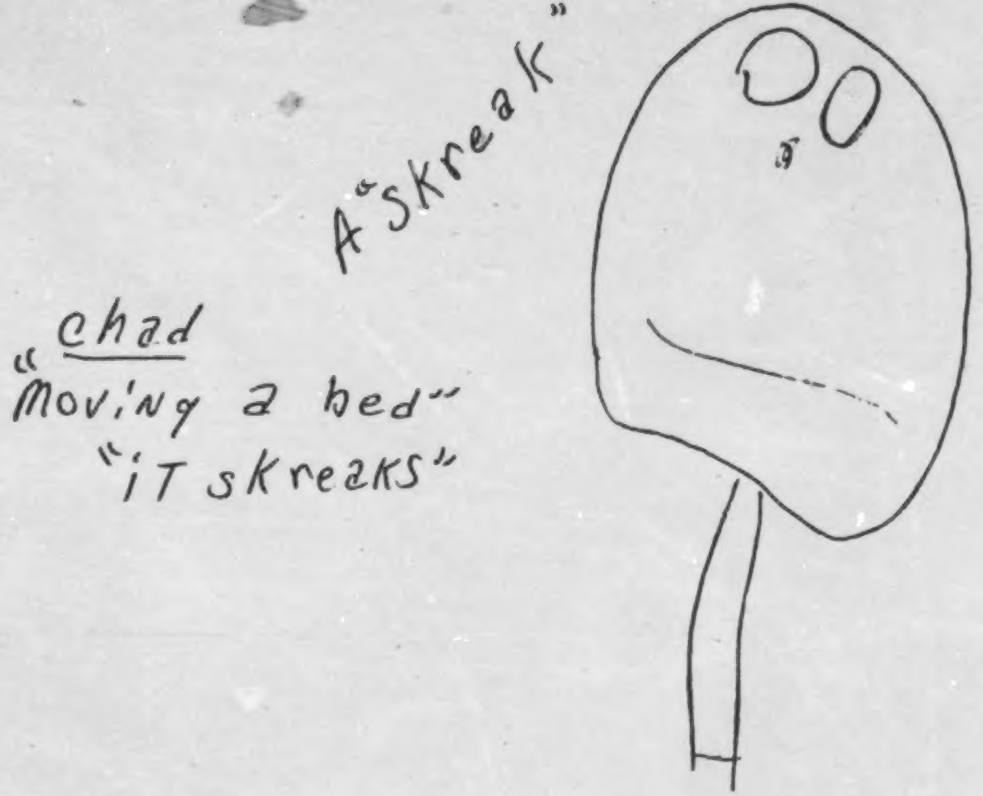
A Sound I Liked Outside

by a 3 1/2 year old. Florence Robinson, preschool teacher, Oakland, Calif.

Least I, don't like the
cat very much.



Reggie collins Br24559
2036 E 37 Street



A Sound I Heard at Home

3 years, Rayden Akins, teaching assistant

The following plans were written and evaluated by Gene Berry, program advisor, Salt Lake City, Utah, as part of a preliminary field test of this unit. The plans were tried in the classroom. The author has chosen these plans as excellent examples of modifications for a classroom, beginning with what the children are familiar with (in their language and reading) already in the classroom and introducing listening integrated with other language arts.

"I asked Virginia Ellison, third grade, Jefferson School, if I could try the listening lessons with her children. I would give her my plans and she would critique them --her comments are in the margins." (Margot Biestman)

Listening Experience

Plan 1 Adaptation of Telephone Whispering Game with a group of third graders.

Write out a plan for a listening experience you will try with children. Wrte the steps you will use. (This may be an example unit or one supplied by your trainer; it may also be an adaptation you have made, so long as you have used four criteria.)

Have asked teacher for list of names of children having difficulty with reading and for sounds and spelling words they are working on.

Children. Leticia, Robert, Randy, John, Barbara

working on: short e + i; itch ditch, witch
ick - chick, stick; atch hatch
ath bath, path; ing, lift lift soft
every, longer, grow, didnt

Criteria.

1. Opportunity to relate listening to own experience
2. Opportunity to experiment with and distinguish sounds and words they produce
3. Opportunity to observe T and children write symbols for sounds they make.

Materials = Chalkboard and chalk

Procedure 1. Sit in circle. whisper sounds and words around the circle. T liked this

2. Have last child say and write what he heard. Good idea kids didn't feel guilt about rightness or wrong

3. Write what I said

4. Compare what is alike + what is different in writing + in producing the sound.

5. ~~Try~~ choosing partners and watching each other as they make words or sounds. See if they can tell differences.

6. Try passing 2 or 3 different sounds around and tell differences

May be a choice: they could have done without or choose someone sitting next to you

After your Plan 1 is complete and
has been used, evaluate:

1. What was useful to you and children?

1. Useful for me to learn that this group could not handle more than two words at a time.
2. Useful for kids to think about where their tongue was as they made sounds - also where they had their mouths.
3. Useful to compare differences in sounds they heard and wrote - had a good conversation on short i, ĕ and ă
4. Useful to kids each having a turn a writing on chalkboard being 1st + last

2. What was not useful? Why?

There was a problem there with the kids testing my limits to the point that it did interfere with the contenuity of the lesson - I (was unable to) enforce my limits strongly enough because I was not clear about #1 below

3. What would you change, if you tried the example again?

1. Agree with T on how much time I had planned to spend with group and what choices they had if they needed to leave the group.
2. Would only want to work with this particular group 20 min to ½ hr.
3. For next time with this group - try a different format - around a table ~ easier use different materials - paper, pencil, mirrors for a shorter period of time.

4/4/74

Plan 2

Adaptation & extension of example #2 for third grade

Write down the next plan you will try with children. Write the steps you will use.

(See Plan 1)

Criteria 1. Children will have an opportunity to experiment with and distinguish among sounds they produce.
2. Children have opportunity to write symbols for the sounds they make

Materials - Mirrors, crayons or pencils, plain newsprint

Some possible sounds to work with

ent ax ~~est~~ ig esk amp
end ix ~~eek~~ ip eck ant
ask

1. Begin with a quick review of some of the sounds we worked with last time
2. Pass out mirror to each child
3. Have kids watch their own mouths as they compare some of the sounds from the above list
4. Talk about similarities and differences
5. Ask a child to make a sound he likes have others try the sound & watch in mirror
6. Try with such things as scary, quiet, happy, animal sound
7. Ask them to think of a sound they liked & one they didn't like
8. Give papers & pencils and ask to try to draw mouth as they make the sounds
9. Have them try to label their sounds
10. Let them write about sounds & spell it

Good kids interested

this was hard

willing

After using your second plan,
evaluate:

4-4-74

1. What was most important to you
and children? Why?

It was important to me to set limits and expectations and stick to them so the group would begin to get some consistency from me.

The childrens own sounds and drawings were most important to them - more than the sounds I wanted them to try.

2. What was least important? Why?

Drawing their mouths was hard they would rather have drawn what made the sound I suppose.

They didn't want to talk about similarities & differences between sounds they wanted to move on to the next sound.

April 8, 1974

Plan 3 Adaptations of plans #3 & #4 on page 22

Write down another plan you will try with children. Write the steps you will use.

Criteria 1 Children have opportunity to write symbols for the sounds they make

2. Listening experiences integrated with prereading, reading, writing
3. Listening experiences are integrated with some other aspects of language in the classroom

Materials
1. Pencils
2. scratch paper
3. Colored chalk
4. colored paper
5. glue

Interested in What they had to say!

1. What do you remember about the last 2 times we've met? What parts have you liked - disliked
2. Use spelling list to pass around separate sounds.
3. Let each child put the sounds together and try to write them down
4. Finish up with the sounds "mmmmm" + eeeeeee
5. Ask them to think about themselves & to draw or make a torn paper collage of themselves of "how you look today"
6. Ask them to write a description of their pictures.
7. Share if there is time and if they wish to

4/8/74

After using your third plan, evaluate:

1. What was similar to lessons 1 and 2?

a- We whispered sounds around group

b- Group still could only handle one sound as it went around

c- Made provision for each child to respond on paper as sounds went around

d- Still really not able to hold the interest of more than 3 or 4 of the group

2. What was different?

a- Group was more settled

b- Barbara absent so group smaller by one

c- Mrs. Manzanarez sat with us most of the time & took part

d. Three stayed to draw & write - last time only one really stayed - the others whipped something down & left

e- I remembered to set some limits (about leaving) & enforced them from beginning

3. What are you able to do now in your teaching that you couldn't

- I am more aware of how many separate sounds there may be in just one word like "plant" comes out in one sounding sound but each letter is sounded.

- I am getting the "feel" of an integrated listening episode and what things can be included to make it so.

4/10/74

Plan 4

Adaptation of Plan #5 p.23

Write down a plan you will try with children. Write the steps you will use.

Criteria: 1. Children have opportunity to relate listening to their own experiences in classroom

2. Children have opportunity to experiment with and distinguish among sounds they produce

3. Children have opportunity to write symbols for sounds that they make.

4. Listening experiences are integrated with some other aspect of language in the classroom — art.

Materials - Large newsprint

Crayons

magic markers

1. Ask children to think of a sound

2. Then to scribble while making the sound

While scribbling help identify symbols for their sounds - Are there letters for your sound?

3. Have them see if they can find all or part of the letters that would make this sound

4. Use magic markers to find those letters in the scribble

5. Have group look for other letters in their scribble - Can they make words?

6. Can they use three of the words to write a short story about the scribble

4/10/74

After using Plan 4, evaluate:

1. What did you like in this lesson?

- Liked the fact that the kids enjoyed it...
- T offered group the choice of coming or not 11 came 3 of them from the original 7 with 2 of the four left absent.
- Kids really cooperated and stuck to their choices instead of doing what someone else was doing.
- Only a couple had difficulty following the directions or staying with the direction.

2. What didn't you like?

- Would like to have pulled more words out
- Would like to have gotten some stories from it.

Plan 5 (optional) Adaptation of #6 Listening Walk (from p.23)
Using all 4 criteria
Materials - mirrors
crayons or chalk large paper

Write down a plan you will try
with children. Write the steps
you will use.

1. Plan to do this twice with 6 in each group.
2. Use basic plan on p.23
3. Whisper around in circle
    We are going
    outside -
    to listen for sounds
    around the school
    when we come in
    we'll sit with our eyes closed
    or with our hands over our eyes
    just listening
4. Go on walk - for about 10 minutes then when back
5. "Think about a sound you heard that
    you liked." Try making it or tell what it was
    Think about a sound you heard that you
    didn't like. Try making it or tell what it was
6. For drawing - choice of
    a - drawing mouths making the 2 sounds
    or
    b - drawing whatever it was that made the
    sounds
7. Then choice of writing a discription of their
    pictures or writing what they liked &
    didn't like about their listening experience

After that plan has been used,
evaluate: (optional)

1. Write what 1-3 children are able to do that they could not do before.

5 Were able to handle 3 to 4 words at a time during the whispered directions

Scott said he coudd obey me better and finish better

2. Write one way 1-3 children are the same as they were before.

3 Still not able to stick to the idea distractable - testing

Same 2 boys had trouble with 3 or more words in the directions

1 boy didnt do the last part - it is typical for him not to complete anything

3. Write one way 1-3 children are different from before.

- One boy who usually enjoys the drawing & writing complained about the crayons we were using and didn't produce much
- The number of kids percentage wize, who stuck all the way through the experience was higher
- The overall quality of what they drew and wrote was better than before

May 1, 1974

Plan 6

Write down a plan you will try with children. Write the steps you will use.

Same basic plan as yesterday

Changes - Didn't try to set any limits
just jumped right in to
whispering directions

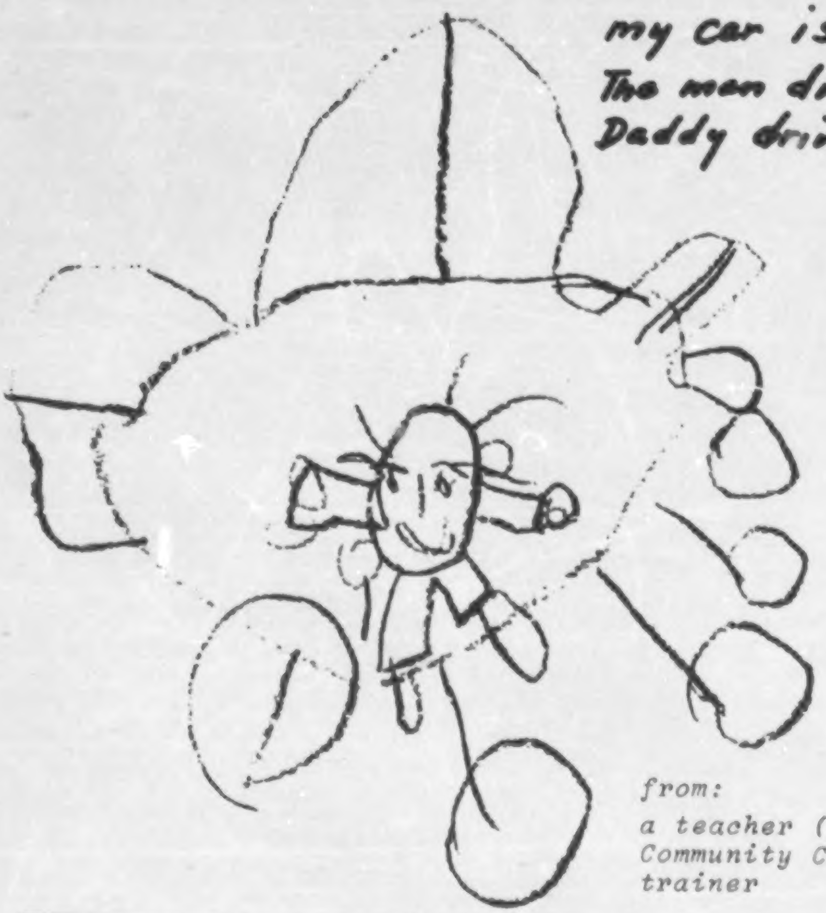
Shortened the directions
we are going outside
To listen for sounds
When we come in
We'll sit with our eyes closed
just listening

Each child got to describe & tell about
the sounds they liked & disliked

Then we drew.

Went much better than yesterday - kids listened much more whispered when they talked - giggled a bit - enjoyed creating sounds as they walked - with their feet - on grass - on pavement; kicking things etc.

Veronique



my car is funny and red.
The man driving the car.
Daddy driving the car.

from:
a teacher (anonymous), Honolulu Community College. Kimi Matsuda, trainer

Part II

FANTASY AND MOVEMENT INTEGRATED WITH ART, READING, ORAL OR WRITTEN LANGUAGE

Example 1-a **Preparations to Balloon Fantasy**

(3-8 year olds)

"One preparatory experience for the Balloon Fantasy will be to blow up and play with balloons ....The follow-up will be to take pictures of each child with their balloon....(photographs will be shown after Balloon Fantasy experience, see page 220)." (Flora Weggeland, program advisor, Salt Lake City, Utah.)

Example 1-b

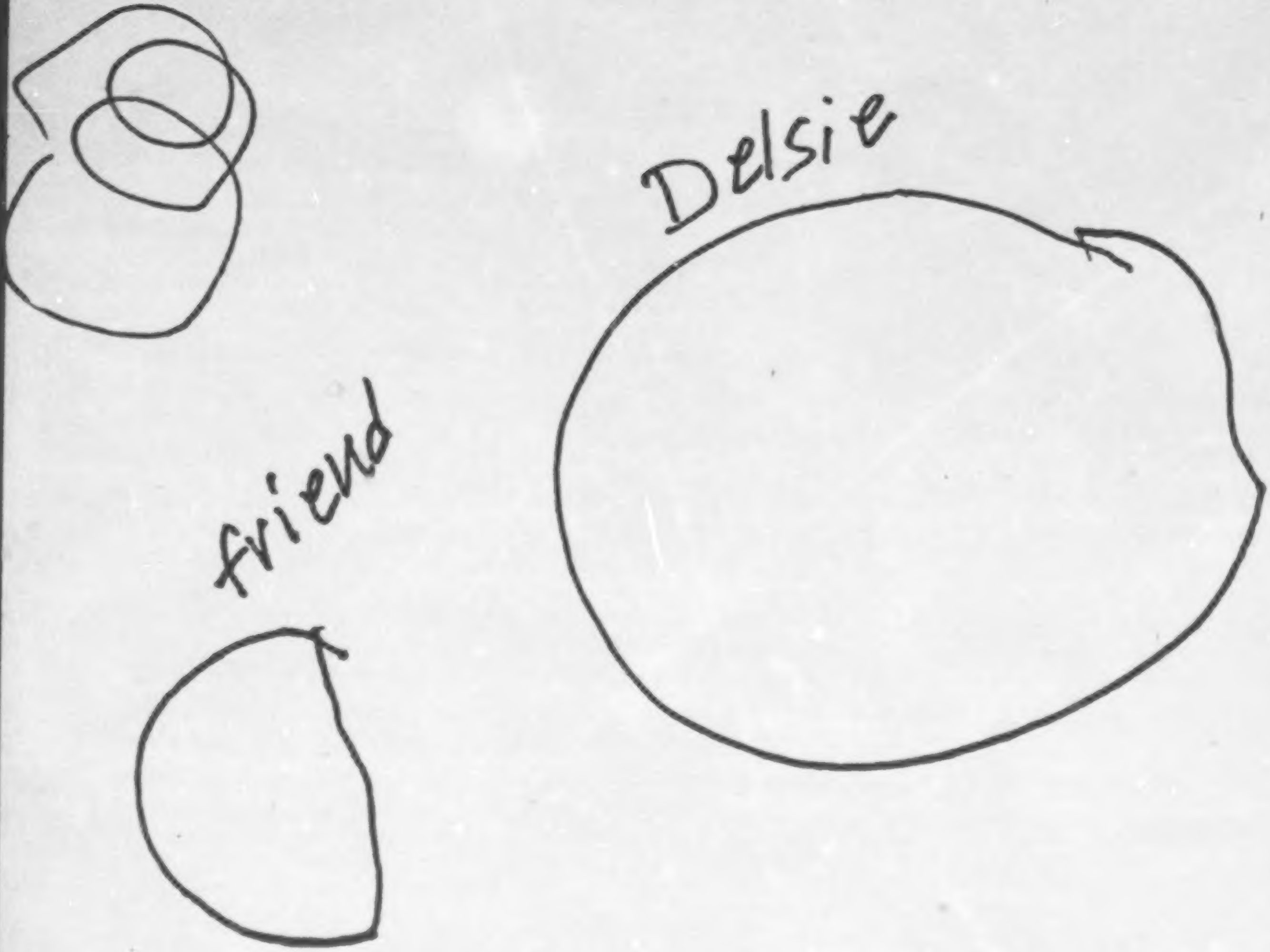
(3-8 year olds)

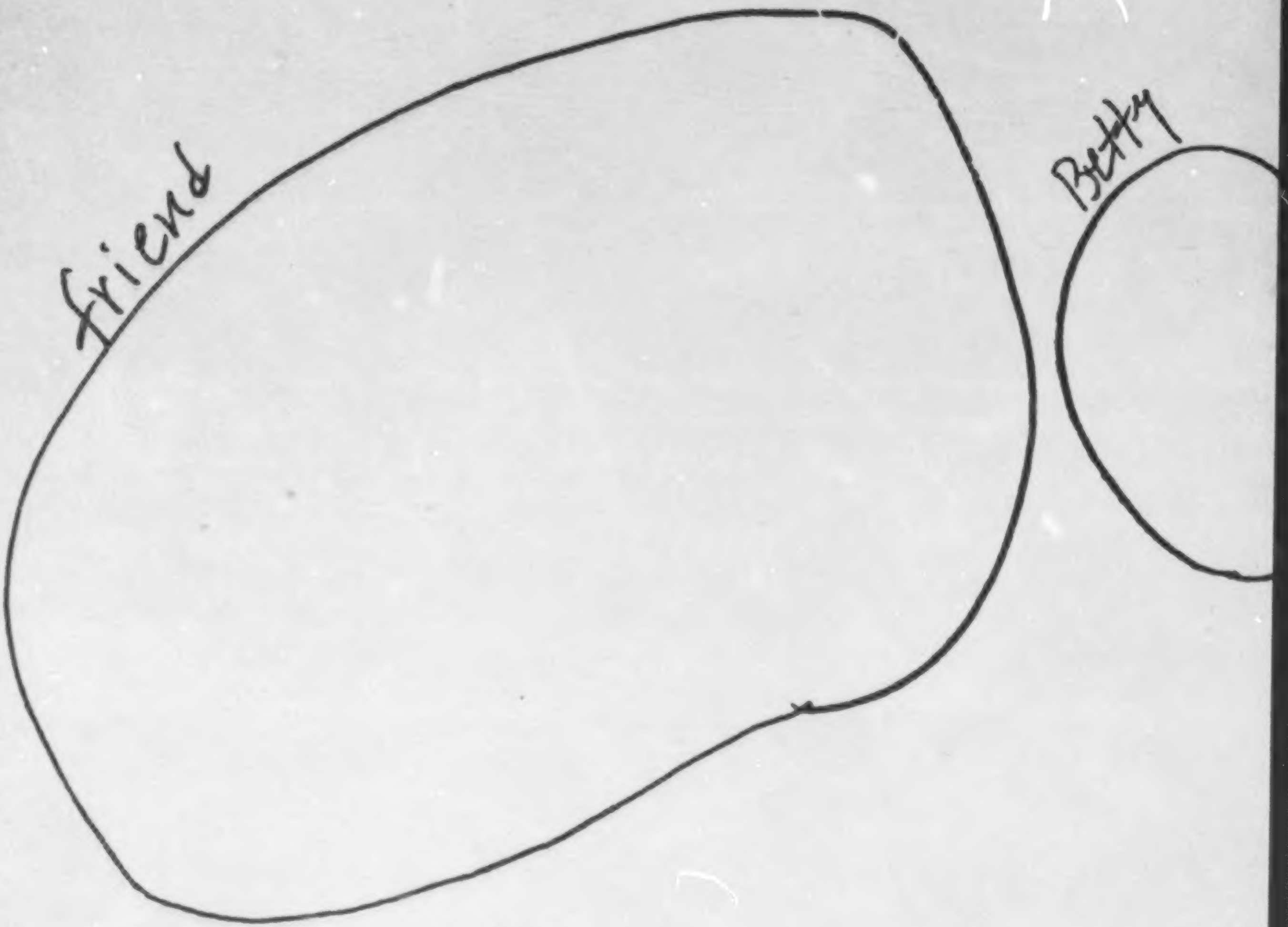
"Instead of playing with balloons, children could blow soap bubbles and describe them. Then have a fantasy of blowing the soap bubbles another day." (Fannie Smith, program advisor, Tacoma, Wash.)

Example 2-a **Modification of Balloon Fantasy**

(3-5 year olds)

"After moving like your balloon and watching your balloon and watching your friends, draw a picture of your balloon and your friend's balloon. For follow-up, see page 220." (Dessie Bennett, teacher, Emma Muldrow, teaching assistant, Concerted Services Project, Pittsburg, Calif.)


Delsie
friend


friend
Betty

Example 2-b

(7-8 year olds)

Materials:

Crayons

Newsprint

Procedure:

1. "Think about being at a party. Someone gives you a balloon. Blow up your balloon. Show with your arms how large or small it is. Now show us how you would play with your balloon."
2. "Draw a picture of your balloon." Each child will be given a sheet of newsprint and crayons.
3. "Write one or two statements about your balloon." (The word statement may have to be explained to some.) "Use descriptive words such as adjectives in your sentences."
4. "Share your pictures and statements with one another." The children will share their papers as they are willing to do so.
5. "Underline the adjectives in your sentences."

May 16 1974 Rock,

Baloons

Hello my name is Rocky. And I have a balloons. And I like to play whith it. And guess what. The next day my cute balloon popet. And I starded to cry. And my mom bought me a nother balloon.

Writing from Balloon Fantasy, Jean McMillan, teacher, Salt Lake City Follow Through.

Skills:

fantasizing

size relationships

drawing

abstract to concrete

writing

types of sentences--statements

parts of speech--adjectives

punctuation

capitalization

oral expression

vocabulary

(Linda Kay Mock, teacher, Roosevelt School, Tacoma, Wash. Fannie Smith, Program Advisor.)

May 16, 1974 Brenda

The ballon

I threw my ballon
up in the air and
it went clear up
in the clouds and
it never came down
again and I was sad.

Example 2-c

(5-7 year olds)

"I used the Balloon Fantasy experience with my children. I worked with about 8 children at a time, taking them to the activity room on separate days.

With one group we fantasized--'Pretend you are a balloon'....the children, if they were willing, showed their balloon by moving in space.

With the other group, I played 'Dance-A-Story'--Balloons by RCA. The children participated in Dance-A-Story, then fantasized about their stories with the group later in the day.

I recorded the balloon stories and wrote them up in a book to be placed near the tape. Several children after listening to the balloon stories chose a word from their story--illustrated it and dictated more stories." (For follow-up, see page 222) (Geri Williams, kindergarten teacher, Follow Through Program, Lebanon, N.H.)

Example 3-a **Follow-up examples**

(4-7 year olds)

a. Follow-Up to Preparation 1-a by Flora Weggeland (page 215) "After the 'Fantasy' experience is completed, the photographs of the children with their balloons will be give to each child. They will be asked to describe themselves in the picture and to remember how they felt.

They will be asked to write what is the same in the photograph and what is different now. Descriptive words will be added to their word banks."

Example 3-b Follow-Up to Modification 2-a by Dessie Bennett and Emma Muldrow (page 215).

(3-5 year olds)

"A beginning Math Lesson: Ask the children to show their pictures to their friend and say which was their balloon, which was their friend's.

Talk about which one was bigger, which one was smaller.

Then the friend shows his/her picture and both children count how many balloons there are on one picture, then on both pictures. Take two balloons away and how many are left?"

Example 3-c

(3-5 year olds)

"When pictures of balloons are up on the wall of the classroom --integrate with math and relationships, language. Ask some of the following as children are looking at the pictures:

Which is the biggest?

The smallest?

How many are red ones?

How many balloons are alone in a picture?

In the group of balloons, which one would you be?

which would be your friend?
if it were your family, which would you be?
brother, sister, etc.?

(Class members, Merritt College, Oakland, Calif.)

Example 3-d **Follow-up to Modification 2-c** by Geri Williams (page 220)

(5-7 year olds)

1. "I found a book called The Magic Balloon by A. G. Phillips. There are no words, only pictures of a child with a red balloon which changes into fantastic things. I left the book with the tape recorder and a microphone. Probably about 20 children read the book into the recorder. Many times 3 or 4 children were working together--building and adding to each other's thoughts and ideas. I then left the book and the recorded stories for children and teachers to enjoy. We also had Red Balloon in the library and this was read to small groups of children who selected it.

2. Our next adventure was to go to the local Woolworth and buy a helium-filled balloon. One of the children in the room went to the library with an adult and found out all about helium. This particular child is very much into factual information and a whole new avenue was opened up to him about how to research. He shared his work with the group. Each child chose his/her balloon, tried it out in the store. We tied postcards to the balloons. Each child had written his/her name. We, as a group, decided what questions to put on the cards. They included: Who found the balloon? Where was it? When? What kind of condition?

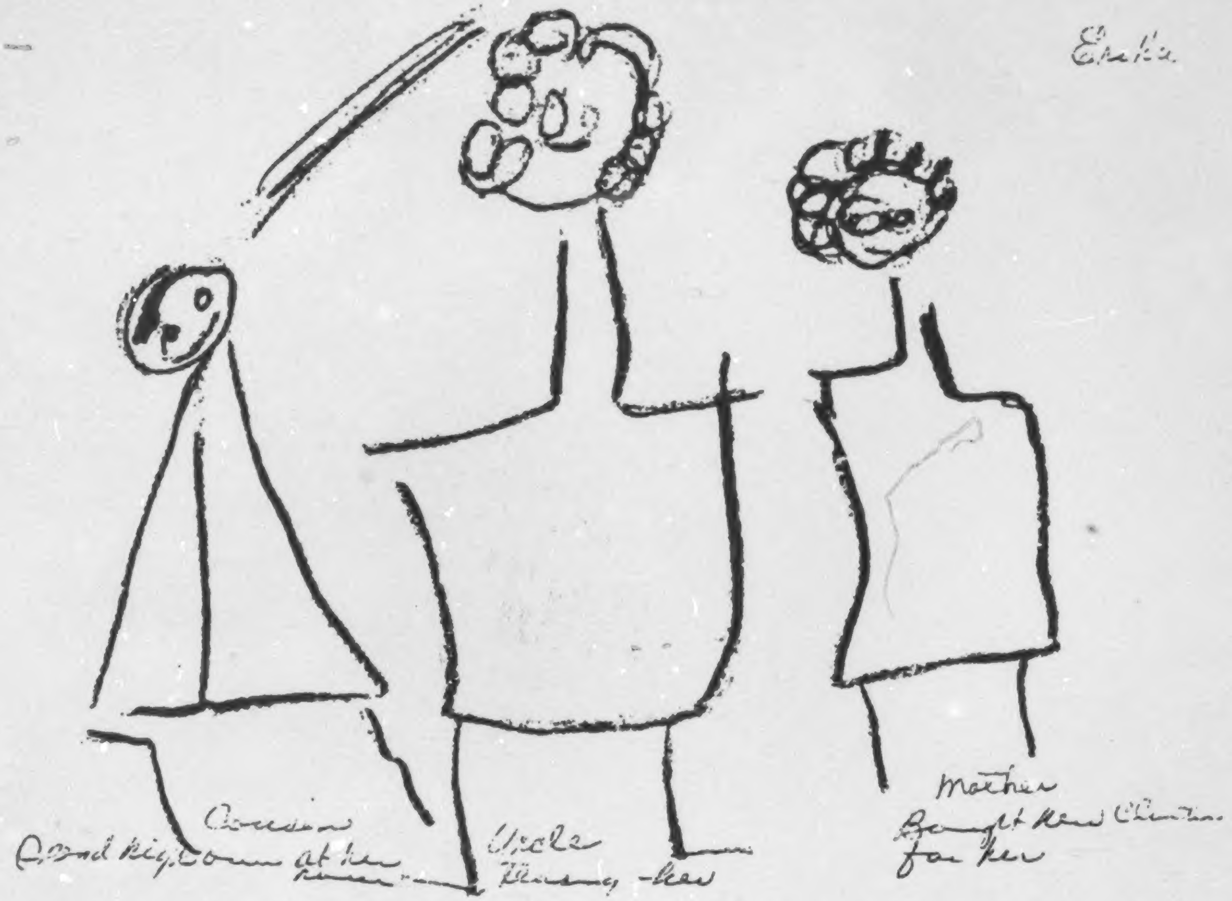
We learned that balloons tangle on windy days, and two moms who were out shopping were enlisted to help us out.

We all enjoyed our balloons, tugging them up and down, letting them be 'friends' with one another, running in the park, or sitting quietly looking at them. Then, one at a time when we were ready, we let our balloons fly into the sky. There was so much support to each member of the group from others as he let his balloon go. There were cheers and 'good-by balloons,' 'see my balloon - how far it is,' 'look how little it looks,' 'I wonder if a bird runs into it.' There certainly seemed to be a spirit of togetherness, and I'm sure the balloon experiences will be long remembered.

When we went back to our classroom, some children talked about their balloon, how it felt to let it go, why they liked it, what they liked about it. If they did, I wrote it down to share with them. Some were seeming to share the experience with themselves.

All of these experiences were meaningful to me as a teacher. The children seemed very willing to share their ideas. I sensed an 'OK' feeling about owning one's idea on some children's part. Each child's idea was credited to his own idea.

As a result of this experience, it seems that I'm more aware of using children's work and experiences, whether pictures, clay, feelings or movement, to build a new learning experience for that child, using the information he gives me, extending it for his own growth. I would like to try extending the balloon fantasy to another fantasy and work out some new ideas to try. This is only a thinking stage in my head, but would like to try some motor or machine experience that might particularly interest boys."



from: Florence Robinson, director, teacher. Parent-Child Development Center, Oakland, Calif. 4 years

Part III

MEMORY OF PAST EXPERIENCE INTEGRATED WITH ART, READING, ORAL OR WRITTEN LANGUAGE

1. Examples of use of "Children and Their Families" workshop. Adaptations for 3-5 year olds.

Example 1-a

(3-5 year olds)

"I read a story about grandmama's lap. I asked how many had grandmamas and grandfathers; if they were living in the house with them; were they very old and if they liked or disliked them. Then we talked about the other family members, where they worked, not what kind of work they did.

Then I asked them to draw a picture of one member of the family that they liked best and tell the class something about that person.

Purpose:

To give children an opportunity to express their feelings and ideas about themselves and their families through their art work and also to expand and build word power."
(Mae Wilson, assistant teacher, Oakland Public Schools, Calif., student at Merritt College.)

Example 1-b

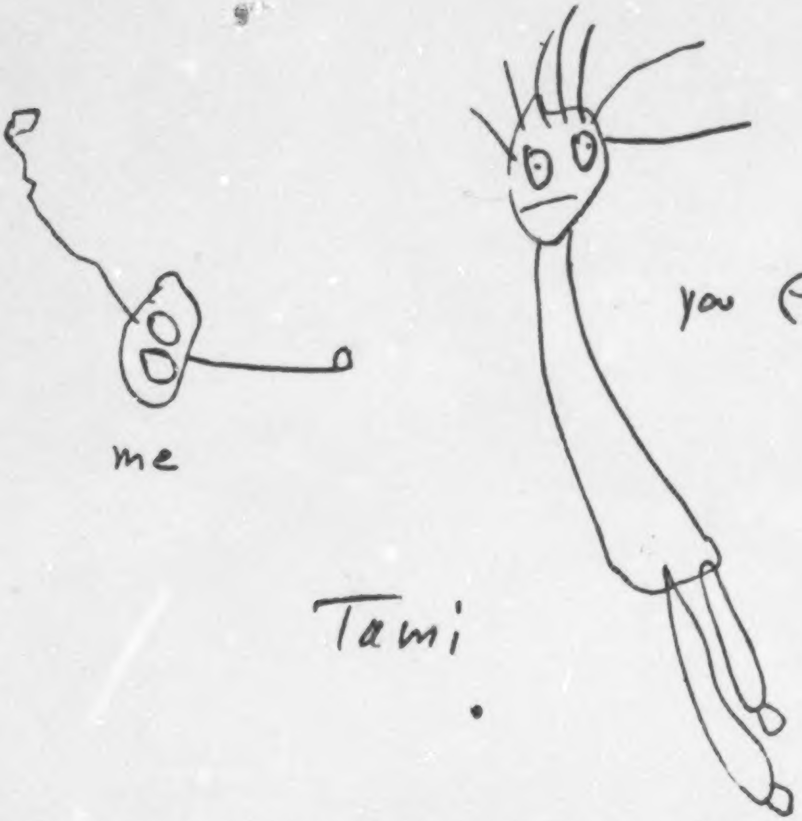
"1st day - look at pictures of families. Mother, father, sister, brother, aunt, grandmother, etc. 'What do you have in your family?' --Children talk over similarities and differences. Read books about families.

2nd day - Draw a picture of your family and a picture of your best friend's family. 'Can you tell us about your pictures?'

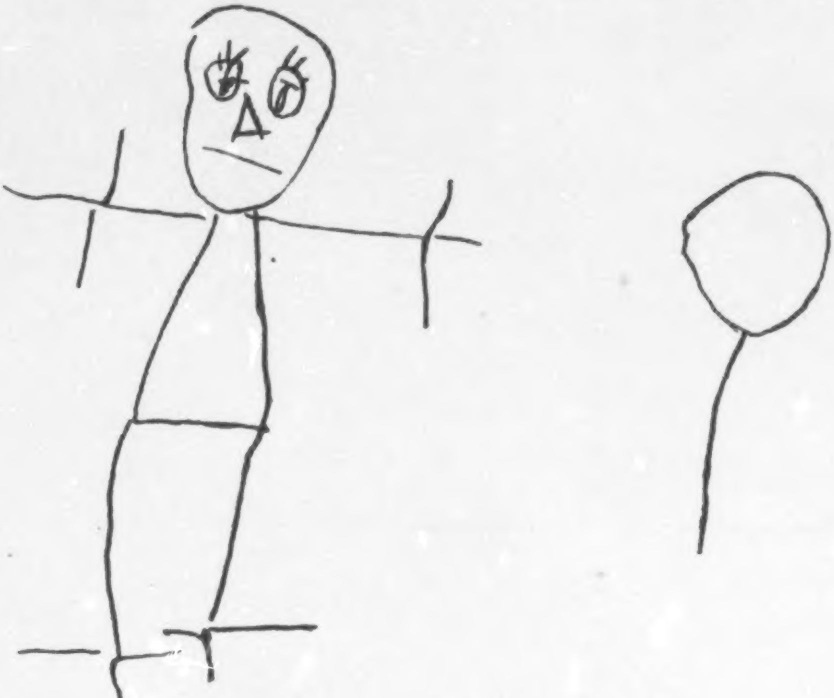
3rd day - Children's pictures around room (during 1st, 2nd, 3rd, 4th and 5th day). Talk about how friend's family is the same or different from theirs."
(Sharon Schilling, assistant teacher, Peter Pan Nursery School, Oakland, Calif., student at Merritt College.)

Example 1-c

"Children drew pictures of themselves participating in an activity they particularly liked during this year."
(Mary Negrete, teacher, East County Head Start, Antioch, Calif.)



"Her gots a tree house because Mommy is going to the hospital."

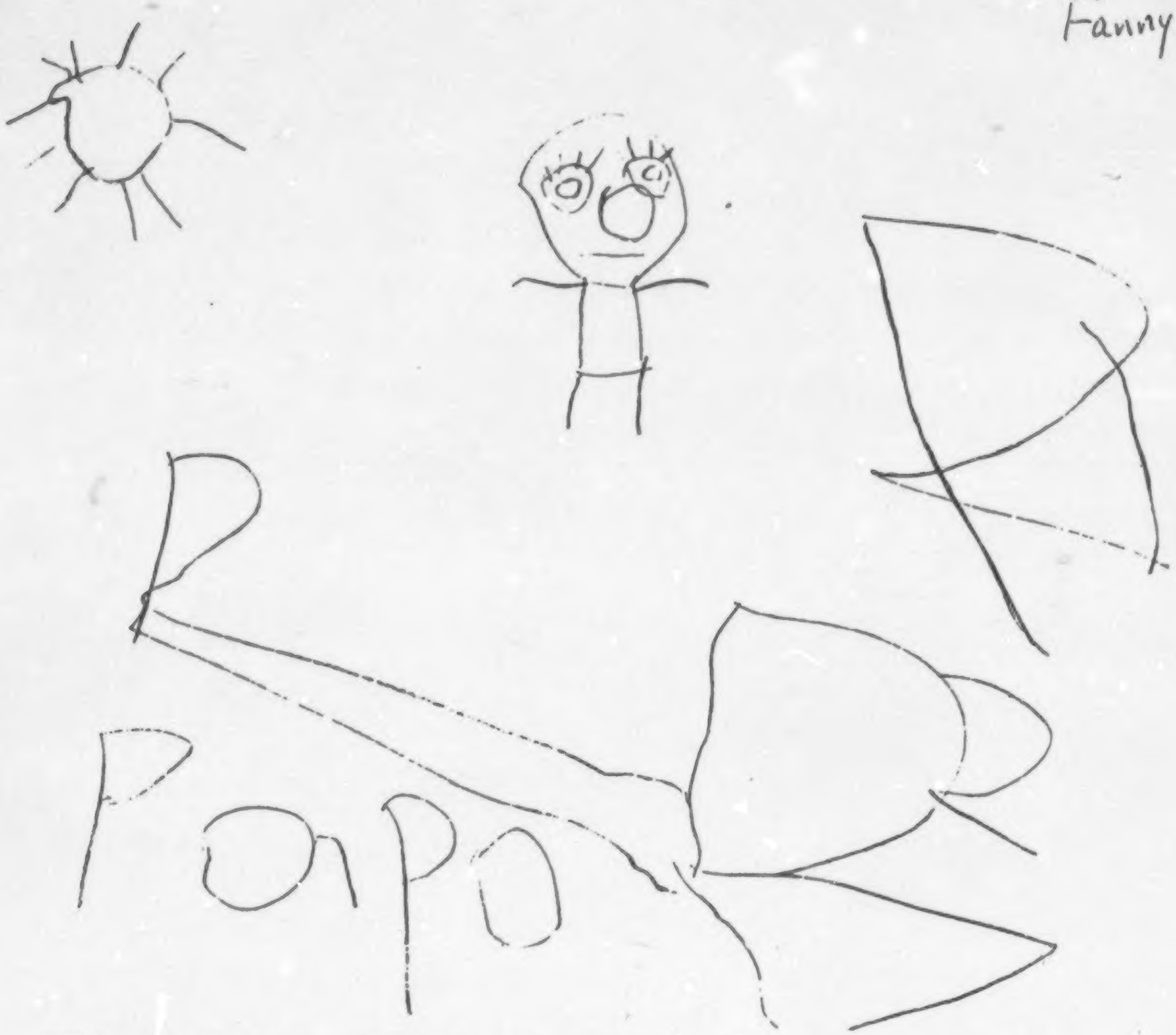


Example 1-d

(3-5 year olds)

"Drawing about a person in their family....some drew other things." (Mary Negrete)

Fanny



"This is the sun. This is Papo..... Papo turned off the TV. Papo's name is like that."

"IT'S ME".

from:
Judy Wong, teacher
Jack'n Jill Preschool,
Honolulu, Hawaii
Louise Bonner, trainer

Part IV

TEACHING LANGUAGE SKILLS IN AN INTEGRATED WAY

1. Integration from trip to the bakery--movement art, written language.
2. Fantasy experience with zoo animals--movement, art, listening, reading, writing.
3. Sticky candy and pulling taffy --fantasy, movement, art, oral language.
4. Experience eating cotton candy --fantasy, art, oral and written language.
5. Integration of reading with art and writing.

Example 1 **Integration of Trip to the Bakery**

(6-7 year olds)

"Lexie Anctzak and Wilma Mijongas attended the 'Balloon Fantasy.' They had extended their focus on movement to a bakery trip. Following the trip, the children moved like the machine they liked best. They drew a picture of how they would look if they were the machine and acted out the movements."
(Flora Weggeland, program advisor, Salt Lake City, Utah.)

Example 2 **Integrated activities — Fantasy Experience with Zoo animals**

(6-7 year olds)

"1st day - Children are asked to move like different zoo animals.

a. Walk like an elephant. How would elephants run?

b. Can you pretend to be a monkey? Are they fast, slow, light or heavy?

c. How would lions move? Be a mad lion; be a happy lion.

d. Others.

2nd day - Children are asked to close their eyes while sitting on the rug and think about how it felt to be the animals.

a. They could use their hands to show me the size of their animals and the movements they made.

b. The children would discuss feelings of:

(1) the size
(2) the movement
(3) the speed

This could be recorded and children could choose to listen to it.

3rd day - The children would be asked to write a story about the animal they liked to pretend to be best and why and/or draw a picture.

4th day - Trip to zoo - discussion and repeat movements.

5th day - Pictures and stories about the zoo and animals in the zoo. Clay sculpturing of animals.

Game to use: 'Jolly Butcher Boy' - Children act out animals and have other children guess what they are."

Lexie Anctzak
("Lexie said that being aware of the need to provide integration made her planning easier.")
Note from Flora Weggeland, program advisor.

Example 3 **Sticky Candy and Pulling Taffy;**
Fantasy, Movement, Art, Oral Language.

(4-7 year olds)

"She began talking about good things to eat at Christmas. She asked the children for their favorite food, and candy was mentioned several times. She asked them to pretend that they were eating a candy cane and their hands were getting very sticky. They moved their fingers and hands as if they were extremely stiff. She then asked them if they had ever made taffy. Most had and the children contributed ideas as to what had to be done. When they got to the pulling part, she asked them to pretend they were pulling a huge gob of taffy. They pulled and pulled, still sitting on the floor. She asked them to pretend that they caught one leg in the taffy, then the other leg. They pretended to wind taffy around their bodies.

'Get caught in the taffy. You are all wound up in it. Now you are stuck to the floor. Stop and think how you are going to get un-stuck..how would you move? Pull...stretch ...try to stand up even though you are sticking to the floor.' The concentration and effort and free movement was beautiful." (Flora Weggeland, program advisor, Salt Lake City, Utah, from Lexie Anctzak's first-grade children with her sister, a movement teacher.)

Suggestion for integrated use of art and oral language:

"Think of yourself at a moment you liked or a moment you didn't like during the sticky candy or pulling taffy or winding yourself up in it or getting stuck. Now think of a moment you didn't like. Choose one of those moments you want to work with today. Draw a picture of yourself at the moment you chose. Choose a partner and show your picture and tell what moment you chose."
(Margot Biestman)

Example 4 **Experience eating Cotton Candy**

Fantasy, Art, Oral and Written Language

(4-8 year olds)

"I don't like eating cotton candy. It's so strange. When you eat it, it disappears. I would like to think of a way of using that as an experience to integrate with children."
(Vicenta Daste, student, Merritt College.)

Suggestion: "Ask children to think about a time they had eaten cotton candy. What was the experience like for them? Did they like that experience or not? Ask them to draw a picture of themselves eating cotton candy, or a picture of the cotton candy (for younger ones especially) and then dictate or write one idea about their picture or what they liked or didn't like about the experience."
(Margot Biestman)

Example 5 **Integration of Reading with Art and Writing**

(6-8 year olds)

"After children have read in their primers, or library books (either in similar or different books from one another), ask them to think about a part of what they read that they liked or didn't like and to draw a picture of that part of the story. Then ask them to write a sentence or the teacher write it for them. Ask them to choose one word they want to learn to spell and then to write that word and teach it to their friend. They may keep the two new words they have learned."
(Margot Biestman)

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